

EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

VUEWEEKLY

NO. 601 / APRIL 26 - MAY 2, 2007 | **FREE**
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THE GREAT OUTDOORS

HI-DIDDLY-HO, NATURE LOVERS,
IT'S TIME TO TAKE IT OUTSIDE
[VUE STAFF / 25]


NEWS: MAY WEEK / 5

FILM: *RADIANT CITY* / 51

MUSIC: DAN BERN / 58



VOTE!
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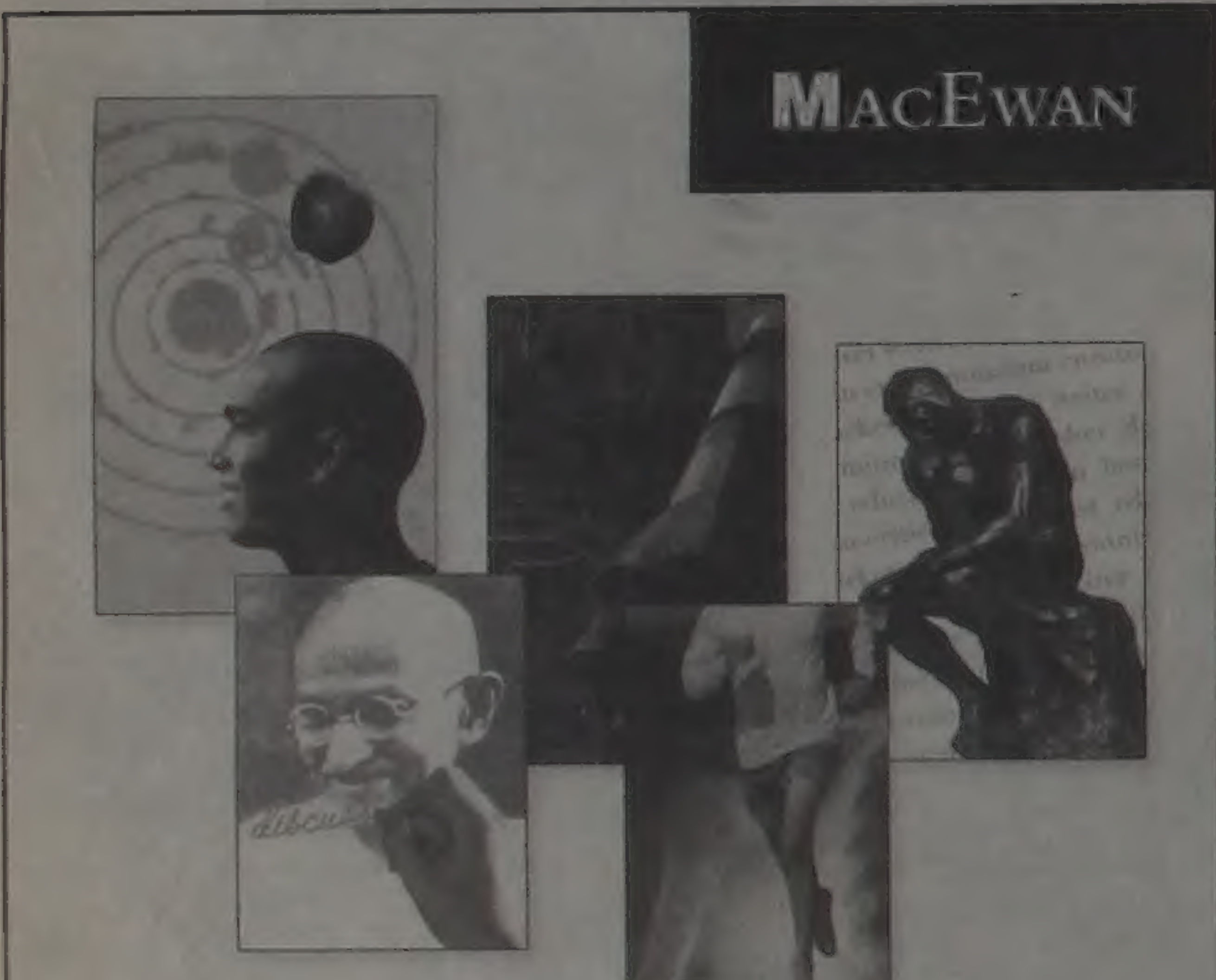


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ON THE COVER



THE GREAT OUTDOORS / 25
Days are longer—the sun is shining, browntown turns green, and it's time to get out and get the stink blown off ya. *Vue* shakes the winter with biking in BC and China, local rockclimbing and bungee jumping in Nepal.

NEWS



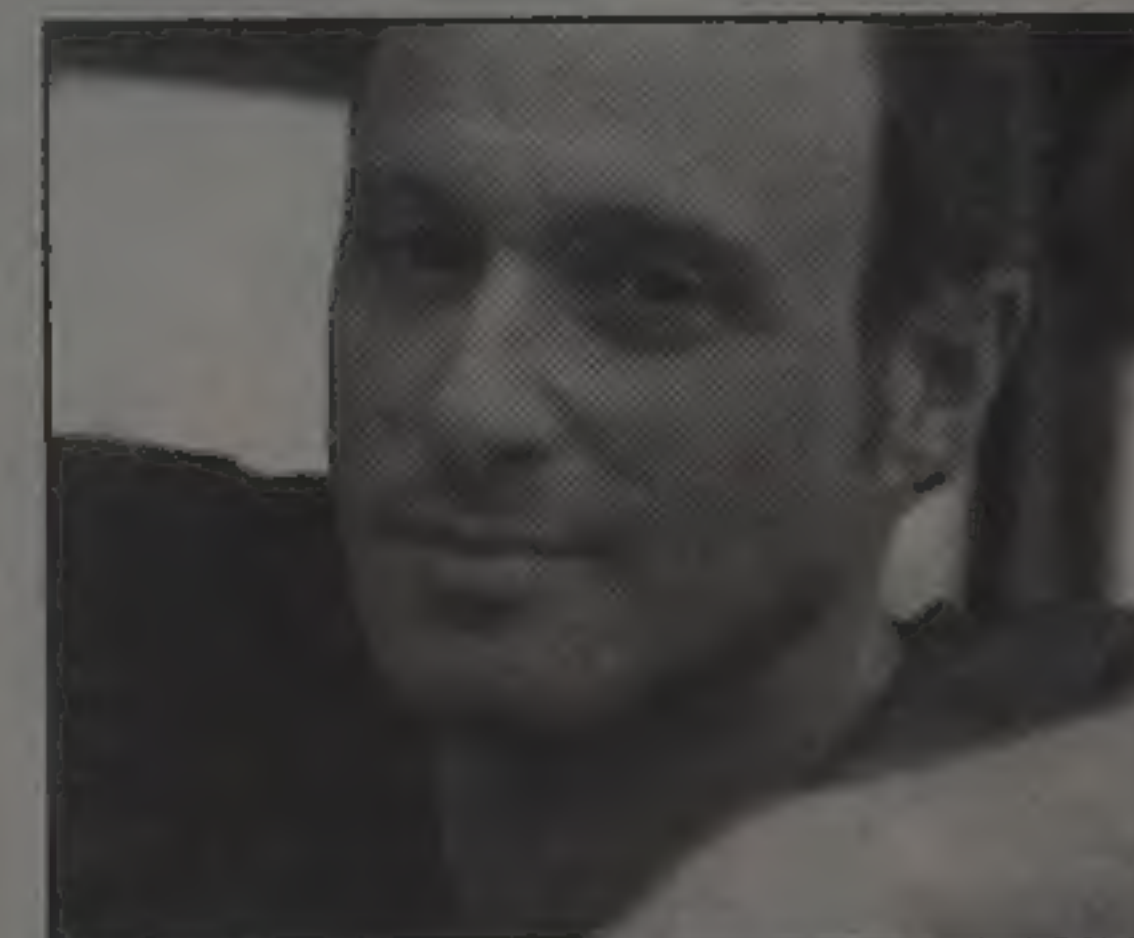
TV TURN-OFF / 12
"We're trying to get people to think about their addiction to TV. We want you to take a break from your TV for a week and unplug yourself from the barrage of consumerism and commercialism that we experience everyday in our culture." —Chris Probert, Adbusters spokesperson

FILM



NAKED QUEEN / 54
"Now we're into a much bigger war, which subsumed all of the other ones. And we'll just call that the War on Terror, and that is a much bigger wild card." —Daryl Verville, BC filmmaker

MUSIC



DAN BERN / 58
"One of the things that's been different about writing for this movie has actually been inhabiting the character and letting out what he's trying to say." —Dan Bern, American singer/songwriter

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APRIL 26 - MAY 2, 2007

VUEWEEKLY

3

Vive la petite révolution

ANDREW CISAKOWSKI / cisa@vueweekly.com

In the first round of voting in France's presidential election held last Sunday, centre-right candidate Nicolas Sarkozy came out on top, with 31 per cent of the popular vote. Coming in second was Socialist candidate Segolene Royal, with 25 per cent. This first round eliminated the other 10 candidates for the job, including centrist François Bayrou and far-right nationalist Jean-Marie Le Pen; Sarkozy and Royal now face each other in a runoff to be held next Sunday.

The election comes at a crossroads for the country, which finds itself wondering how to succeed in the new economic order of Europe. The divisive nature of the elections showed through in voter turnout, which at 85 per cent was the highest in almost 50 years.

At a time when other European nations have reformed economically and witnessed impressive growth while keeping their model social welfare systems intact, France remains an outpost of 20th century socialism. The result is a middling effect of France as a world power. In the past 25 years, France has seen its GDP per capita fall from seventh highest in the world to 17th. It has the slowest rate of economic growth in Western Europe and, perhaps worst, has entrenched high unemployment, which stands at 23 per cent and reaches 40 per cent among certain ethnic minorities (read: Muslims in the suburbs of Paris). The country is very divided as to what measures to take to remedy these ills: continued protection of its large multinational corporations coupled with antiquated labour laws or liberalization and reform.

Sarkozy has worked hard to position himself as a tough reformer, with plans for labour market liberalization and cuts to income taxes. But like too many of his political stripe, he is playing to corporate interests, campaigning on corporate tax cuts and protecting those national champions.

For her part, Royal has worked hard to present herself as progressive and modern, but her campaign promises ring of the old school. And as this runoff will really be about capturing the centre, her anti-market rhetoric may have alienated her from the middle.

Sarkozy looks likely to head to victory. But how much he may actually accomplish is debatable—mass protests paralyzed the country after an attempt at meagre labour market reform last year. Over the next five years, we may see a timid attempt at reform, but nothing worthy of this nation born of revolution. ▼



Venerable councillor calls it a career

ROSS MOROZ / ross@vueweekly.com

One of Edmonton's most visible and memorable civic politicians is saying goodbye to city hall. Councillor Michael Phair, a 15-year veteran of City Council, announced he will not seek re-election in this October's municipal vote.

The well-known and sometimes flamboyant politician was first elected to represent Ward 4, which includes much of central Edmonton including Downtown and Old Strathcona, in the fall of 1992, and has been reelected with increasingly healthy margins five times since then. And while there is no reason to believe Phair would face any difficulty winning the seat a sixth time, the keen supporter of the arts and prominent member of Edmonton's gay community feels now is the right time to leave elected politics.

"I've been very fortunate to have been elected by the people of Ward 4 as many times as I have," Phair told *Vue* shortly after making his announcement. "I think that I've done a fair number of the things I was hoping to do, but it's time to move on. I want to see about some other things that I might wish to pursue."

WHILE PHAIR HAS BEEN instrumental in guiding city policy on several

NEWS | POLITICS

important issues, especially related to promoting the arts and encouraging the revitalization of Edmonton's core, the former educator admits that much of the work he had hoped to complete as a politician remains unfinished.

"One of the areas we've only just begun to work on, which I had hoped to see some achievements on a long time ago, is redevelopment and trying to do things that increase the density of the city and to try to contain the sprawl that we already have," Phair said. "Closely allied with that issue is the fact that we've gone through a period of not doing as well as we could in relation to the environment—the city has made some progress but we've got a long way to go in that area as well."

"I think demand on the part of citizens in that area has just re-heated in the last six to nine months, and I think there will be a lot of calls to reduce idling and to build more efficient buildings and to have more public transit," he continued. "Those are all areas in which I have no accomplished anywhere near as much as I would have liked."

Phair also explained that part of

the reason for his departure was a sense that it was time to step aside and make room for "new blood" on city council.

"It's important with the diversity that exists within the ward and the changes that are happening in the city that new people have an opportunity to bring new ideas, new direction and new priorities. I think that's good for the city," he insisted, saying he is confident whoever is chosen to replace him will likely continue his tradition of championing liberal causes.

"I'd certainly like to think that I've advocated a progressive and caring agenda on council, and I think that's extremely important," Phair said. "The citizens in Ward 4 really demand that—it really speaks to where many of them are, and I think that we will see that tradition continue with new people. There's been a long history of very progressive agendas on the part of members of council from Ward 4, and I'm sure we'll see that continuing."

So far, the only declared candidate to replace Phair is Ben Henderson, the husband of Edmonton Centre Liberal MLA Laurie Blakeman who finished just 3 percentage points behind Phair's Ward 4 colleague Jane Batty in the 2004 vote. ▼

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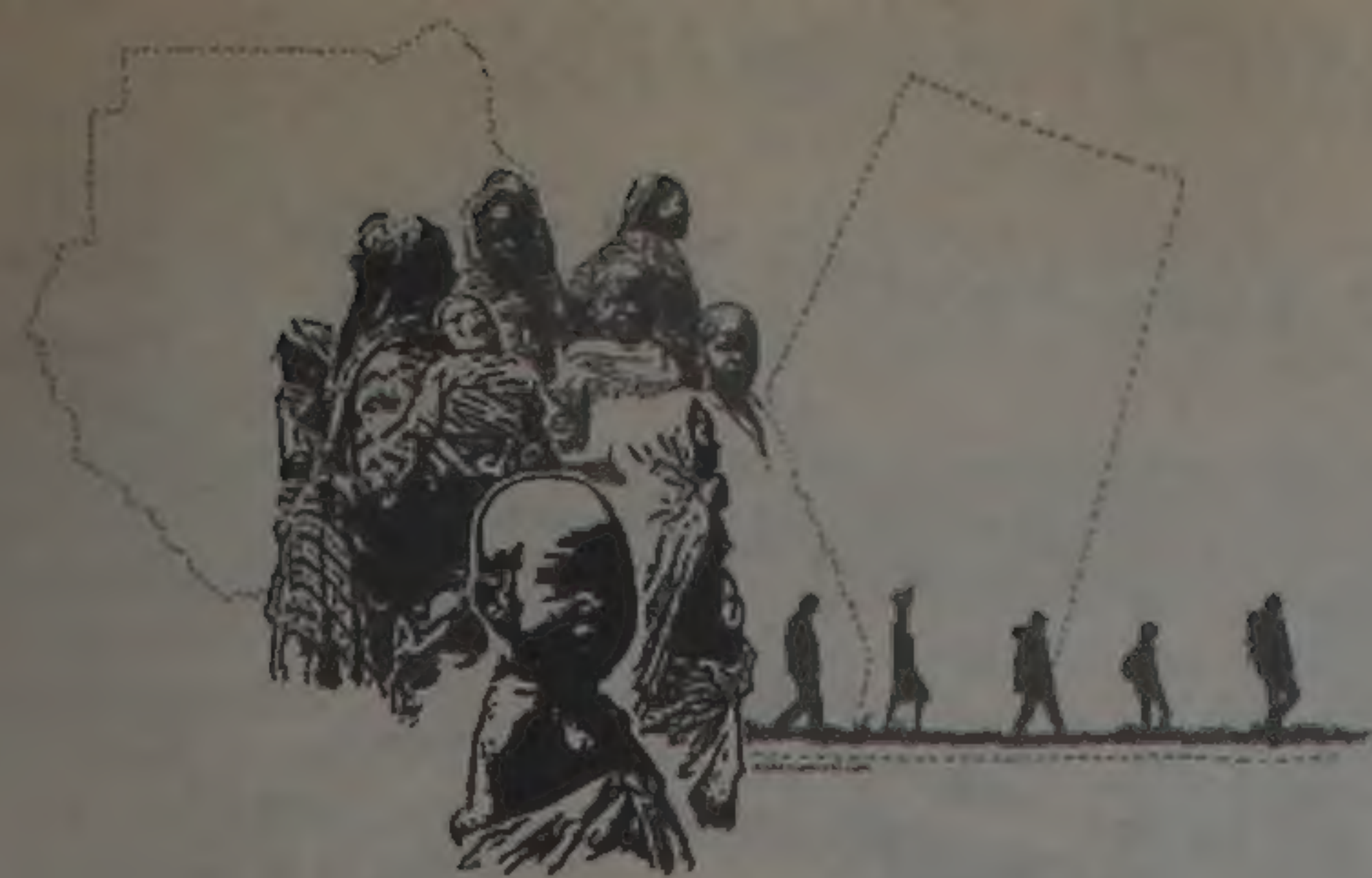
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MacEwan students hit the road

ROSS MOROZ / ross@vancouverweekly.com

All things considered, David Johnson is doing pretty well. Sure, his feet are blistered, his body aches, and road weariness (literally) is beginning to set in, but this is all to be expected, really.

When *Vue* got in touch with him on Tuesday (Apr 24) afternoon, Johnson and the rest of the MacEwan students participating in the school's Walk for Darfur were hoofing it down the Queen Elizabeth II Highway, somewhere just outside of the town of Innisfail, having left Olympic Plaza in downtown Calgary three days earlier with hopes of making it all the way to Edmonton's Churchill Square entirely by foot by the evening of Sun, Apr 29.

While the walk is being used to raise awareness of the dire circumstances facing the citizens of the Darfur region of western Sudan, and to raise money for War Child Canada, the walk's organizers insist there is a tangible link between their actions and the African humanitarian crisis.

"The people in Darfur have to walk to displacement camps—some of them walk as much as 12 days to get to these camps, so walking this distance is symbolic in itself," explained Johnson, the walk's coordinator, although he admits the extreme nature of the walk is certainly helping to make ordinary Albertans take notice of the problems in Darfur.

"We also thought this would be a great way to get some media attention and raise awareness of the cause, and we figured this long walk might raise some eyebrows," he continued. "We thought that people would have to pay attention—it's tough not to notice a bunch of people walking down the highway."

WITH THE GROUP TRAVELLING distances of between 30 and 50 km a day, many of the students' bodies are already showing some wear and tear.

"Well, it's day three, and people are

NEWS ACTIVISM

starting to really feel the effects of walking this far," he said. "We've done already about 100 kilometres at this point, and we actually have one girl who we had to take to the hospital with what could be a stress fracture. Other than that, we've all got blisters and sore knees and stuff like that."

While the students have so far enjoyed milder weather than they had hoped, Johnson stresses that conditions alongside the six-lane highway are not exactly hospitable.

"It's a little bit nerve-racking on the highway, let me tell you," he continued. "We didn't know it would be this noisy and windy: when one of those semis goes by you, you definitely feel it—your hat gets blown off and you're knocked off of your step a little bit."

Although he admitted that the students are understandably "a little bit behind schedule," Johnson is confident the group will arrive at the outskirts of Edmonton on time to meet their police escort ("and hopefully a bunch of people waiting to walk the rest of the way with us," Johnson added) at 1 pm on Sunday (Apr 29) in IKEA's parking lot before walking the remaining 15 km to Churchill Square, where a rally will be held at 5 pm. But as enthusiastically as the walkers' reception will likely be, it might be hard pressed to match the fervour and passion directed at the group by confused Calgarian motorists.

"When we were walking out of Calgary, all of these cars were honking and people were waving—we thought the support was so overwhelming," Johnson remembered. "Then we realized that the Flames had won that night, and all of our flags and things are red, so from a distance we probably looked like a bunch of Flames fans walking down the highway. Still, it was nice." ▼

Living in a workers' paradise?

MAY WEEK HOPES TO EDUCATE AND ENTERTAIN

SCOTT HARRIS / scott@vancouverweekly.com

These are heady times for many workers in Alberta. We are, on average, bringing home the biggest paycheques in the country. Tradespeople are flocking here in record numbers to cash in on the boom. Unemployment in the province sits at just 3.5 per cent. And, we're told, the good old days of being able to quit your job in the morning because you know you'll have another one by the afternoon are back.

In the midst of it all, the annual **May Week Labour Arts Festival** is gearing up for another year, in part to remind working people how it all got so good but also to point out that, while things may seem great right now, working people shouldn't get too complacent.

"Many of the things people today take for granted—weekends, the eight-hour day, pensions—are not things that your employer gives you because they're being nice," explained festival coordinator Desiree Schell. "Employers were pressured into it years ago by working people. And they're things that are easily lost when people don't fight for them."

Schell says that trying to get that simple message out to as diverse a crowd as possible is the reason the festival has programmed such a wide range of events, including a variety of visual arts, music and films alongside more traditional elements such as marches and panels (see sidebar).

"It's about presenting ideas and theories in a variety of really accessible formats," Schell continued. "Because art is universal, and a lot of people really don't want to read any more pamphlets."

The week-long festival centres around May 1, the international workers' holiday celebrated almost everywhere except in North America, where employers promoted Labour Day as the holiday for working people in order to move away from the radicalism associated with May Day.

KEEPING THAT HISTORY alive is important for Sean Boomer, one of the organizers of a May Week panel discussion on the radical history of May Day, focusing on the 1886 Haymarket Massacre.

A peaceful rally in Chicago's Haymarket Square in support of the

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eight-hour workday was broken up by police before an unidentified individual threw a bomb into police ranks. Police responded by opening fire on the crowd, also hitting other officers. In total, seven policemen and an unknown number of protesters were killed.

"This led to what was known as the first Red Scare," Boomer said. "Throughout the American press, there was a demand that 'something had to be done.' Anti-immigrant feelings and anti-anarchist feelings—because anarchism was associated with terrorism at the time—were played upon and a group of anarchist organizers were arrested and tried in connection with the bombing."

Four anarchist labour leaders, none of whom were proven to have actually thrown the bomb, were eventually hanged in an event that became symbolic of the fight for bet-

CONTINUES ON PAGE 7

Here's what's happening around town to help you get your May Day on all week long. All events are free unless indicated.

Thu, Apr 26 (7 pm)
Worker's Art Exhibit Opening Reception
9115-118 Avenue
Exhibit runs daily from Apr 26-May 4 (11 am - 7 pm)

Fri, Apr 27 (6:30 pm)
Celebration of Anti-Capitalist Consumption!
Avenue Skatepark, 9030-118 Avenue
An evening of anti-corporate art, music and design.

Sat, Apr 28 (12 pm)
International Day of Mourning
City Hall, 1 Sir Winston Churchill Square
The annual Day of Mourning remembers all workers killed or injured on the job.

Sat, Apr 28 (3 pm)
Ed Ewasiuk Memorial Benchmark
Sir Winston Churchill Square
A celebration of the contributions of trade unionist, alderman and MLA Ed Ewasiuk.

Sat, Apr 28 (7 pm)
Labour Cabaret
Bonnie Doon Hall, 9240-93 Street, \$10
Featuring The Uncas, City Streets, Guy Smith and the Revtones, Notre Dame des Bananes, Eshod Ibn Wyza, Emcee E

Mon, Apr 30 (7 pm)
Global Visions Film Festival
Mother Jones: America's Most Dangerous Woman and Lockout 484
Metro Theatre, 7 Sir Winston Churchill Square, \$10

Tue, May 1 (5:30 pm)
May Day March
Tipton Park, 108 Street & 81 Avenue
The annual May Day march from

Tipton Park to End of Steel Park.

Wed, May 2 (6:30 pm)
IWW Panel and Pub Night
The Underdog (basement of the Black Dog), 10425-82 Avenue
An evening of booze and banter focusing on the Starbucks Barista Union in New York.

Thu, May 3 (6:30 pm)
Accessing Justice Panel
Edmonton Mennonite Centre for Newcomers, #101, 10010-107A Avenue
Panellists from various organizations will speak on the resources and services they provide.

Fri, May 4 (6:30 pm)
The Radical History of May Day
Remedy Cafe, 8631-109 Street (upstairs)
Panel and discussion presented by the Edmonton Anarchist Bookfair Collective.

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Cuba is done with Castro, but the man is too strong

COMMENT

DYER STRAIGHT

GWYNNE DYER
gwynne@vancouverweekly.com

For anyone who knew the old Soviet Union, a visit to Cuba is always a trip down memory lane. From the ubiquitous revolutionary slogans and the absence of advertising to the cautious shorthand in conversation (stroking the chin means Fidel Castro) and the sour, fatalistic jokes, it is a Communist country of the classic era. But this time, I kept thinking about an old Soviet joke that had not made it to Cuba (though I have now done my best to get it started there).

A rising young apparatchik in the Communist Party, starting to enjoy the privileges that come to high officials of the regime, brings his peasant mother to Moscow from her distant, impoverished village and installs her in a grand apartment in the Arbat. His mother, instead of being delighted, just falls silent and looks worried. So he takes her to one of the special Party shops, a wonderland of Western consumer goods unavailable to ordinary Russians, and tells her to buy anything she wants. She buys only a kilo of oranges, and looks even more troubled.

Desperate to please her, he takes her to dinner at the Praha, the grandest and most expensive restaurant in the capital, but by now there's no denying it. This dis-



play of privilege is not impressing her; it's frightening her half to death. So her son finally asks her straight out: isn't she pleased with what he has accomplished? Isn't she proud of him?

"It's wonderful, darling," she replies. "But what will happen to us if the Communists come back?"

The question in Cuba is: What will

happen if Fidel comes back? It's eight months since he fell gravely ill and handed the president's powers over to his brother Raul, and the "transition" is complete. Fidel's lengthy illness created the ideal circumstances for an orderly hand-over of power, and by the end of last year the new collective leadership was firmly in charge. Most people were quietly



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relieved that it was all over.

It felt a bit strange no longer having Fidel on TV all the time nagging and exhorting the population, a larger-than-life father figure, but after 47 years of that most people were very tired of being treated like backward children. There was enormous respect for Fidel in Cuba, but there was also enormous weariness with him, combined with a great secret fear of what would happen when he finally went.

Partly it was just fear of the unknown—80 per cent of Cuba's population have known no other leader—but it was also fear of chaos, because everybody knew that the United States would use Castro's death to try to change the regime. As Wayne Smith, former head of the US diplomatic mission in Havana, said recently, Cuba has the same effect on the US that the full moon has on a werewolf. Washington doubtless had all sorts of regime-change projects lined up and ready to launch as soon as the Old Man died.

EVEN CUBANS WHO DON'T like Castro don't want abrupt political collapse and perhaps great violence. Neither do they believe that life would necessarily be better for the people who live in Cuba now if all those Cuban refugees in Miami and all of their money suddenly flooded back. They'd just buy up the island and take over again. So a smooth transition to the next generation of the Communist leadership now is better than the chaos that would have followed if Fidel had just died suddenly one day.

The new leadership is collective, with brother Raul out front as chairman of the board. Its members are well known and respected by the Cuban public—people like Felipe Perez Roque, the foreign minister; Ricardo Alarcon, head of the National Assembly; Ricardo Lage, now in charge of energy; Francisco Soberon, governor of the Central Bank—and they can expect a couple of years' grace to show that they can grow the economy faster and give Cubans more freedom without destroying the welfare state that gives people free education and health care.

Or rather, they did expect a couple of years' grace—but then Fidel started to get better. He is still far from fit, but he is out of bed and on the phone, and the spectre looms that he might decide he is well enough to take over again.

"[Fidel cannot participate in decision-making] the same way he did before, because he has to dedicate a good part of his time to recuperating physically," said Ricardo Alarcon last week. "To what extent he will go back to doing things the way he did, the way he is accustomed to, it's up to him."

And it really is up to him. Fidel Castro so dominates modern Cuban history; the reflex respect that all his colleagues feel towards him is so deep that nobody would tell him he can't take back supreme power.

But it would be a disaster for the regime. Many Cubans revere Fidel, but few want him back in power, jerking them around again with his constant, arbitrary changes of policy. Moreover, the odds are very much against another smooth transition of power some time in the future, when death finally does take Fidel. Miracles happen, but not with any regularity. ▼

Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column appears regularly in Vue Weekly.

ter working conditions and led to the international celebration of May Day.

"These events helped crystallize the importance of the May workers' holiday," Boomer said. "So in a sense this plays a huge role in why we, as working people in Edmonton, are celebrating May Week."

WHILE KEEPING WORKERS' history alive is central to May Week, the festival isn't just about long-dead activists in faded sepia photographs.

One of the festival's more sombre events is the local observance of the International Day of Mourning on Apr 28. Started in Canada in 1984, the event remembers workers who have died or been injured because of work.

According to Jason Foster, the organizer of the event, it's an issue

that is especially pressing in Alberta's red-hot job market.

"Unfortunately, in a booming economy, one of the first things that often gets forgotten is safety," Foster said. "High turnover, a lot of new hires, and worker shortages means that employers are not taking the time that's necessary to ensure that people are properly trained and that worksites are safe."

Last year in the province, 124 workers died because of their work. Another 20 farmworkers, who are not

covered under provincial health and safety legislation and are not counted in the official tally, also died on the job.

"Add to that 180 000 workplace injuries and you're talking about a very serious problem in this province that needs attention and action," Foster says. "To put it simply, nobody in this province should die earning a paycheck. That's the message we're trying to send."

CONTINUES ON PAGE 10

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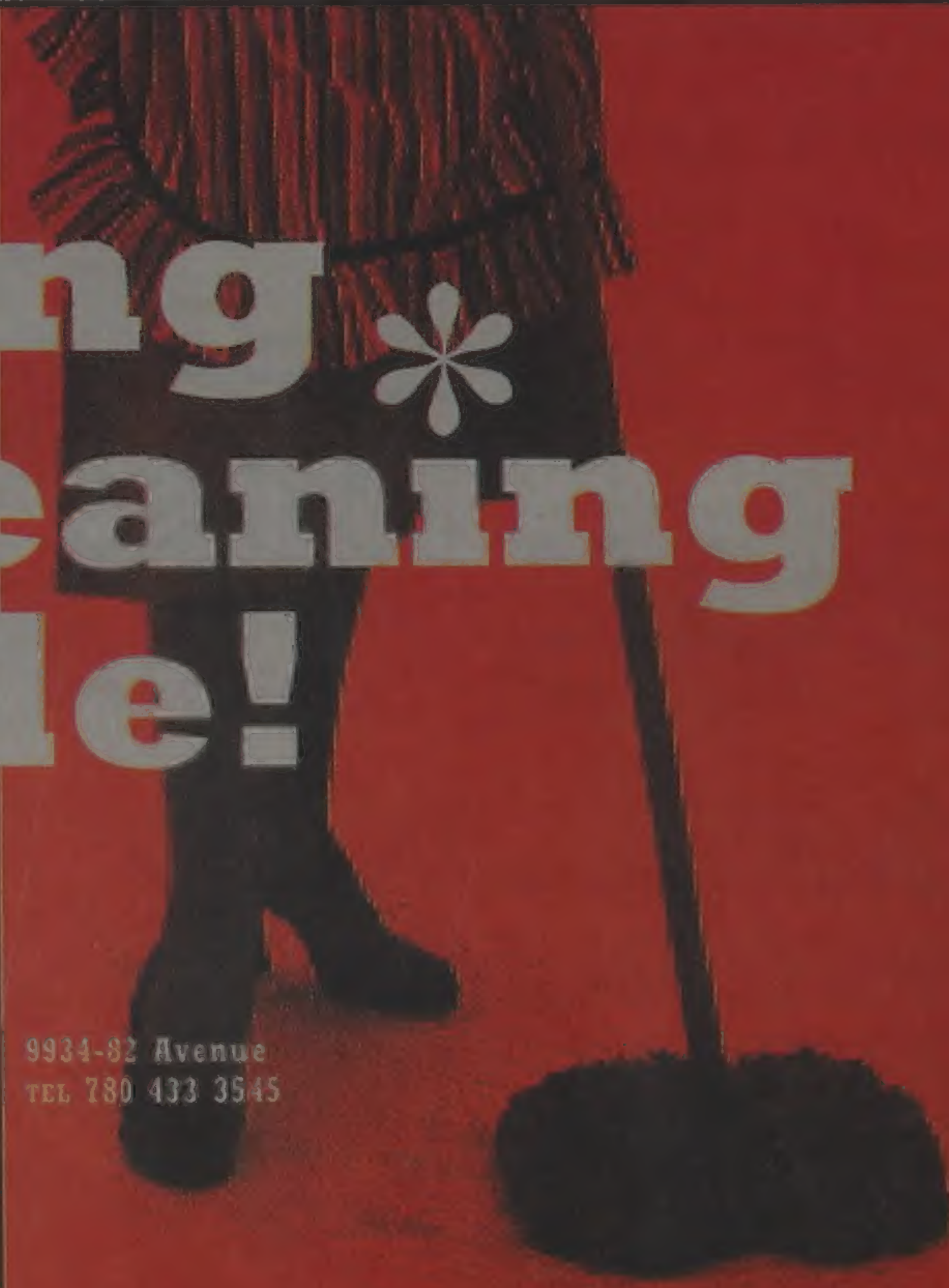
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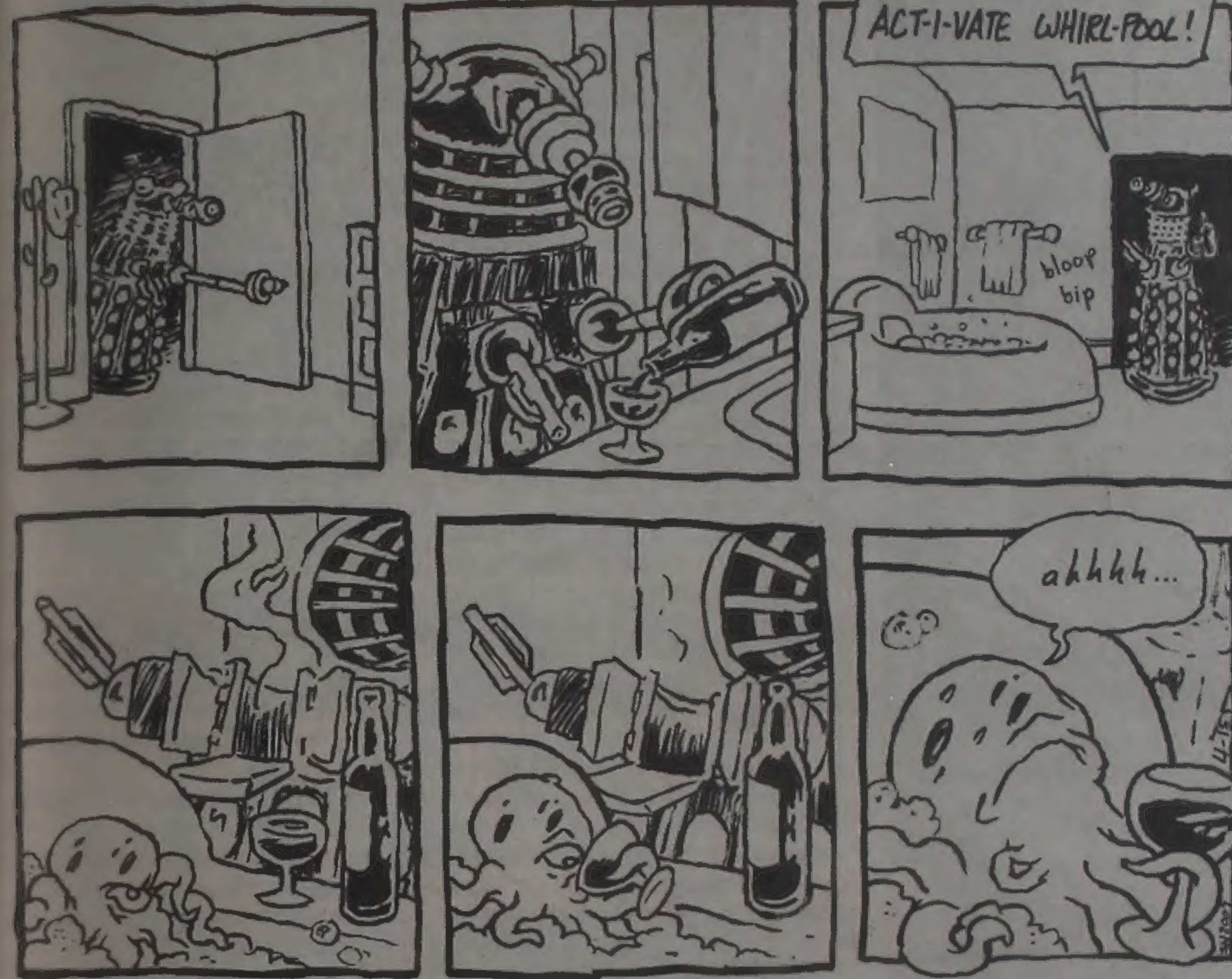
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Round Two: a gaggle of Swedes, the battle of New York, and zero Calgary Flames

HOCKEY **IN THE BOX**
DAVE YOUNG AND TB PLAYER
inthebox@vueweekly.com

The Stanley Cup playoffs continue and two Canadian teams remain in the hunt. The Oilers are getting closer to digging into our pockets to fund a new rink and, despite a much better regular season, the Flames only gained five extra games before ending their season. TB and Dave go through the next matchups.

ARE YOU EXPERIENCED? Of the eight teams left in the playoffs, 28 active players have Stanley Cup rings. 14 of those are on the Devils roster. Seven are Red Wings. The other seven are spread out among every other team except Vancouver. Nobody on that team has ever won a Cup. DY

THE WEST—SANS CALGARY!

DETROIT VS SAN JOSE: REDEMPTION
Two of three teams bounced during the miraculous Oiler playoff run last year are facing each other this year. This will be the third time the two teams have met in the playoffs. In 1994, the upstart Sharks upset the favoured Wings in the first round. In 1995, the Wings returned the favour by sweeping San Jose in the second round. Notes: Joe Thornton has never scored on Dom Hasek. Hasek has only won one game in his career out of six at San Jose's HP Pavilion. DY
(DY's Prediction: Sharks in 6; TB's Prediction: Red Wings in 6)

DUCKS VS CANUCKS: CANADA'S TEAMS
Vancouver—a team comprised of a gaggle of Swedish players—faces an American team that has already dressed 17 Canadians out of 24 players in their first round matchup against Minnesota. So, which team is really "Canada's Team"? Only 12 of 24 Canucks who played in the first round are actually canucks. Interesting stat: The Canucks first made it to the Stanley Cup Final (and lost) in 1982. Twelve years later (1994) the team also reached the Stanley Cup Final (and lost). It's 2007 and, although it is 13 years later,

the 2005 lockout year makes this twelve seasons since the last time the Canucks had a shot at the Cup. DY
(DY's Prediction: Canucks in 7; TB's Prediction: Ducks in 6)

THE EAST—ALSO SANS CALGARY!

SENATORS VS DEVILS: CRAZY MEETS CRAZY
New Jersey's GM-slash-coach Lou "Batshit-Fucking-Crazy" Lamoriello gets his chance to oust one of the two remaining Canadian teams with this series. It's not a huge secret that Lou doesn't really like Canada. Conspiracy theorists have even gone so far as to suggest he purposefully tanked the last game of the season just to make sure that the Leafs wouldn't make the playoffs. Regardless, I don't think his team has the scoring to get past the suddenly-we-care-about-the-playoffs Senators, who boast tons of scoring punch (and 12 Canadians on their roster). And, oh yeah; if things go bad, Emery can always beat the hell out of Brodeur. TB
(TB's Prediction: Senators in 6; DY's Prediction: Senators in 6)

SABRES VS RANGERS: BATTLE OF NY
Two teams with great talent. Good histories. Good goaltending. And a very international flavour. The Rangers are made up of players from seven different countries; the Sabres can boast players from nine. Both teams play fast, exciting hockey, and have been playing very well in the playoffs. I'd have to say that the Sabres have the edge in skill and goaltending, while the Rangers have the edge in grit and experience. I'm not even sure who I think will win in the end, so even though I'm giving it to Buffalo I think it will take them 7 games to get there. TB
(TB's Prediction: Sabres in 7; DY's Prediction: Sabres in 5)

NOMENCLATURE Dave mentions that the Canucks are comprised of a "gaggle" of Swedish players. I believe, in fact, that the accepted term for a group of Swedes is a "Sven". Some other names for groups of various nationalities are: "a hosehead" (Canadians), an "occupational force" (Americans), and a "surrender party" (French). TB



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MayWeek!
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For Schell, drawing the links between contemporary workplace struggles and the radical history of May Day is what the festival is all about.

She says that many of the current issues faced by workers in Alberta, including workplace safety and the rights of immigrant workers, are similar to the struggles that led to the cre-

ation a century ago of May Day as a unifying international event.

"A lot of situations aren't exactly different," Schell said. "They may be less obvious now, but they're the same inherent problems."

The challenge—and the goal—of May Week is to bring people who aren't activists or union members together to start thinking about and acting together to address these problems.

"One of the things that May Week continues to do is to get communities

involved who haven't been involved before. It's something that has relevance to so many different people, and we're just trying to show people how it relates to them," she explained.

"When you think of the word 'workers,' most people think of Fort McMurray or else they think of the coal mines. People don't realize that workers are the people who serve you in Starbucks, they're teachers. Everyone who has a job has a tie to this history and to this event." ▼

No heart of gold for Canadian mining

CECILY MILLS / change4children.org

In 1524, when the Spanish conquistadores found little gold in Guatemala, they forced the Indians into slavery to "wash" gold in Honduras.

Today, huge rock-crushing machines can profitably mine sediments that contain as little 8.0 grams of gold per tonne of rock and modern-day conquistadores most often hail from Canada. Canadian firms account for almost 60 per cent of the world's mining and exploration companies and are responsible for more than 40 per cent of overall investment in extractive activities worldwide.

In 2005, Canadian mining company Glamis Gold (now Goldcorp) prepared to begin operations at an open pit gold mine in the isolated community of Sipakapa in San Marcos, Guatemala. The mine came to the attention of Change for Children, an Edmonton-based NGO, because Grant MacEwan College students from Project Hope were setting out to help with a Change for Children project in Comitancillo, San Marcos. The students had raised money to build a four-room school to provide local children access to primary bilingual education.

When army and police violently dislodged Mayan protesters impeding the passage of a large piece of mining machinery, killing one person from Sipakapa, dislike for the Canadian mining company spread like wildfire in the indigenous communities of the area. The Canadian government and its embassy in Guatemala City downplayed the level of unrest and refused to issue a travel warning to permit the students to redeem their airline tickets. They had no choice but to fly to the Guatemalan capital and travel three days by chicken bus to a Change for Children project in Nicaragua. Canadians travelling to Guatemala prudently removed the Canadian flag from their backpacks to blend in with the "gringos."

San Marcos Bishop Alvaro Ramazzini raised the concerns of the Mayan Sipakapa and Mam residents over a mine using cyanide to leach gold from tonnes of pulverized rock and 250 000 litres of water an hour in a community already experimenting water shortages. They worried that pools of toxic water and over 25 million tonnes of waste rock left behind by the mine would continue to release heavy metals into the soil and water for centuries. An independent study confirmed the risks involved, risks the mining company repeatedly denied.

The local community, who were not consulted before the permit for exploration was granted to Glamis Gold, held their own referendum in June 2005. The mine was rejected almost unanimously. The Constitutional Court of Guatemala recognized the validity of this referendum but the Canadian Embassy continued to give unconditional support to the mine and Glamis Gold's website continued to assure shareholders that its "big dig" in Guatemala had strong local support.

Bishop Ramazzini condemned the World

Bank's \$45-million loan to Glamis Gold as "clearly unethical," as he felt the money would have been much better spent developing agriculture and agro-forestry and creating many more jobs in a way that was far more environmentally sustainable than a mine with a 10-year duration and a legacy of ecological devastation.

In Ramazzini's large diocese, "standard of living" is a euphemism. Around 60 to 80 per cent of the population lives in poverty; of these, 40 per cent live in desperate conditions, a situation that leads many to attempt the perilous journey to El Norte.

THE GLAMIS MINE OPENED on schedule on Dec 1, 2005. That month, Glamis produced 20 000 ounces of gold. With a capacity of 220 metric tonnes of rock per hour, the mine was set to yield 250 000 ounces of gold and 3.5 million ounces of silver in 2006.

In June of 2005, the Canadian parliament's standing committee on foreign affairs and international trade concluded that "Canada does not have laws to ensure that the activities of Canadian mining companies in developing countries conform to human rights standards, including the rights of workers and indigenous peoples." The Canadian government rejected the committee's recommendation to pass legislation to hold mining companies legally accountable in Canada for human rights and environmental harm caused by their operations across the globe.

The struggle continues. As the National Roundtable on Corporate Social Responsibility drew to a close on Feb 12, 2007, Canadian Catholic Bishops echoed Honduran Cardinal Oscar Rodríguez's incisive and passionate call to the participants of the National Roundtable. They urged foreign affairs minister Peter MacKay to consider that "Canada cannot be a leavening agent globally for democratization, for human rights and the rule of law while at the same time—through our tax policies and other public benefits, through our regulatory frameworks—supporting Canadian business practices that are complicit in the erosion of democracy, human rights and the rule of law."

Concerned Canadians continue to press the government to hold mining companies accountable. On Fri, Apr 27, 7 pm, Mario Tema, a Mayan community leader from Sipakapa, will be speaking at the Stanley Milner Library. He will be accompanied by Dawn Paley, a Vancouver-based independent journalist recently back from a 2-month reporting trip to Guatemala. ▼

Cecily Mills is a former board member and a long-time volunteer of Change for Children, an Edmonton-based non-profit organization that fosters community development in Latin America. She spent three years as a volunteer high school teacher in a remote Mayan village in Guatemala.

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I read the news today, oh boy...

HEALTH

WELL, WELL, WELL

CONNIE HOWARD
health@vancouverweekly.com

Keeping abreast of health news is depressing

Like, do we really need the factory farm planned for the Devon area? The handling of huge volumes of manure from factory farms is a health issue—decomposing animal manure gives off (among other things) hydrogen sulphide, which is a very toxic gas, toxic to our nervous systems, our reproductive systems, our lungs, our immune systems. We have plenty of trouble going on without extra toxic gas floating around, thanks.

Also last week, we had several loud reminders about the importance of mammograms in our fight against breast cancer. Early detection does not equal prevention, though, especially not when the diagnostic tool involves exposure to radiation, a known carcinogen. And aside from the risks presented by mammography, the data on reduced mortality is mixed and unclear, much of it suggesting that mammography plays an insignificant role.

Breast cancer mortality rates might be slightly down, but post-surgery drugs such as Tamoxifen are likely most responsible—and this too creates a distorted picture. Tamoxifen is a hormone-altering drug, and while it reduces the risk of recurrence of breast cancer, it increases risk of uterine, gastrointestinal and liver cancer. So breast cancer mortality goes down, but rates of other kinds of cancer go up.

Serious cancer prevention means pressuring our governments to regulate industry of all kinds to seriously slow the dumping of contaminants into our air and food and water, and to do it sooner, not later, not after years and years of research and more research on which likely carcinogens are in fact carcinogenic, only to learn that substances not carcinogenic on their own are in fact carcinogenic after all when acting as part of the whole chemical soup mix—and if not carcinogenic, neurotoxic or in some other way detrimental to our health.

WHATEVER HAPPENED TO precaution? Once the damage is done, undoing it is often impossible—I doubt we'll ever find a chemical cure for most cancers. When in doubt, sensibility would dictate the halting of dumping and stream-lining and putting profits and progress above all else. Unless, of course, we want to continue the current trend of rising illness rates, overwhelming healthcare costs, and runaway pharmaceutical profits.

Prevention means being aware that heavy metals stored in our bodies are linked to increased cancer rates. (One of the culprits, cadmium, is found in abundance in soft drinks and even soft water—don't get a water softener if you're thinking of it; the soft water absorbs cadmium and other heavy metals from the pipes.) And it means knowing we can't avoid all exposure, and seeking out a naturopathic doctor to help us detoxify on occasion.

Lowering cancer rates also means vita-

min supplementation, despite recent warnings against the practice from some quarters. And if we're feeling the effects of sluggish metabolisms and thyroids, supplementation includes finding some iodine-rich food supplements such as kelp, as thyroid disorders and low iodine intakes are also associated with higher incidence of breast cancer. But iodine, while essential to happy thyroids, it is on its own, without adequate selenium and other trace minerals (something a good multi-mineral supplement can easily provide), entirely ineffective.

Prevention at this time of year also means re-thinking our obsession with tans and the pseudo-safety provided by sunscreens, many sunscreen ingredients having shown themselves to be xenoestrogenic and quite effective at promoting the growth of breast cancer cells in the lab. It means preventing sunburn the old-fashioned way—being in the sun long enough to get the immune-boosting benefits of vitamin D but not long enough to damage our skin. Because sunscreens not only interfere with our hormones, they also block vitamin D-production, which is critical in cancer prevention—women with the highest levels of vitamin D show the lowest incidence of breast cancer; women with the lowest levels show the highest incidence.

And—this is no small challenge—prevention means going out of our way to find reasons to be optimistic in the face of environmental, political and economic powers determining our odds for health—maybe next week? ♥


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Don't touch that dial

CHRIS SALTIEL / saltiel@vancouverweekly.com

According to Statistics Canada, the average Albertan watches approximately 19.4 hours of television per week. At 2.8 hours per day, Alberta is still below the national average of 21.4 hours per week (or 3.1 hours per day). But this is still too high for Adbusters, the progenitors of the currently running **TV Turn-off Week** campaign, which lasts until Sun, Apr 29.

"With TV Turn-off Week, we're trying to get people to think about their addiction to TV," said Chris Probert, a spokesperson for Adbusters. "We want you to take a break from your TV for a week and unplug yourself from the barrage of consumerism and commercialism that we experience everyday in our culture."

The folks at Adbusters have been onboard with the event for a few years now and, in cooperation with

NEWS MEDIA

other interest groups such as Kill Your Television and the Center for Screen-Time Awareness, they have organized what has developed into an unassuming phenomenon. The Center for Screen-Time Awareness estimates that 24 million people have participated in the event since 1995.

"It's not just about TV, but all electronic media. It's time to take a break," he insisted. "We're trying to get the mental environment right, because a lot of media preys on society's insecurities."

Jeff Keay, a spokesperson for the CBC, unsurprisingly disagrees. "I feel more secure when I'm informed," he argued.

THE IDEA OF DODGING mainstream

media and television for a week may seem rash and radical. But that doesn't automatically make it irrational.

"For us, TV Turn-off Week has really become about the media democracy movement. It's about taking a stand against the media system," Probert said. "It's about challenging what the corporate media has become."

"Access to electronic media is a very important thing today in regards to current affairs," Keay countered. "If what [the Adbusters] are suggesting is that we should take some time to think about things other than consumerism, then I don't think anyone would argue that. But I think that media is much more than just consumerism. If you use the various media intelligently, and in a thoughtful way, it can be very complementary." ▼

4-22-07—Stephen Street, Calgary

RANDOM

DISPATCH

dispatch@vancouverweekly.com

They stroll quietly down the Sunday cobbles, couples in new-bright red livery, on their way to the Saddledome, looking unhelpful. Even the shirtsleeve cops coming on shift with their riot-ponies don't look geared for trouble. There will be no Red Mile mayhem tonight; Flames fans won't get the rush of The Run, the adrenalin of a brakeless bandwagon.

So. "Eat it, Calgary," right? Pump that bitter, malicious schadenfreude down the highway, fuel the insatiable Moloch of the Battle of Alberta? It's exhausting, but it's our duty—Calgary vs Edmonton is a primal battleground, slobs vs snobs, a nasty yin-yang of

white-collar rednecks and blue-collar pinkos ripping shit out of each other. This town's got flashier clothes, fancier shops, pricier real-estate—ie it's the American Glossy definition of "better," with the associated disdain for all things lesser.

Lesson taught and learned: as an Edmontonian in Calgary, you've got to make your own self-deprecating jokes early, beat them to it before the beef-people can rev their sneers up to full wattage—or worse, drop an earnest, arm-patting pity on you like living in Edmonton is some kind of movie-of-the-week cancer. You've got to be, like, an Edmontonian Yakov Smirnov. Here's a proven laugh-getter:

"In Edmonton, we recycle our grit!"

Ah ha-ha-ha haah! Of course we do! I mean, of course we do; road-gravel is a precious damn commodity. You ever get a look at the northside gritpiles? Mountainous. Thousands of tons of granulated winter safety, frugally conserved. It's something to be proud of, and if it gives Calgarians—whose own commitment to recycling *anything* is rivalled only by their veneration of the late Pierre Trudeau—something to chuckle over.

NOT THAT THE perception of Edmonton as a grimy, colourless, depressing wasteland of gritty brown and filthy grey is in any way erroneous, these days; our long-ass, thawless winter has left this season of pre-greening one of the most disgusting I can remember. When I saw the front-page screamer, "WAR ON DIRT" on the *Sun* the other day, I got really excited; when my fiancée, a recently transplanted Calgarian saw it, she almost cried with joy. At last! A War on [Something] everybody can get behind. Of course, 48 hours later we had yet another blanket of grit-soaking snow, so the City resources dedicated to the War of Dirt were redeployed to the frontlines of the War of Potholes. But will the anti-dirt forces end up spread too thin? Pick up a magnetic beige ribbon at Canadian Tire and show your support for our troops!

Spread too thin ... it's the price we pay, they say, for this booming economy Boomtown irony of flat-brokenness and unmet ends while money flows like raw sewage in the streets. In this Calgary and Edmonton—and Fort Mac and GP and everywhere in Alberta—everybody is united. There's social illness on both ends of the having-things spectrum: the miserliness spawned by the terror of losing what you've hoarded, the hopelessness of knowing you'll never afford to get up and over.

Sweet Jesus, say we all, we're not going to come out of *another* boom with nothing to show for it! I hear office conversations, those muttered into telephones and those broadcast into the common soundscape, and it's all real-estate deals, real-estate talk, real-estate bragging, real-estate bitching ... and poker strategies. The two desperate, terrified, greedhead pillars of boomtown community: the Land Office and the gambling den.

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Explore RIMBY: restaurants in my back yard

CHRISTOPHER THRALL / dish@vuweekly.com

The best part about being a restaurant reviewer is that the job travels with me. I'm a relatively house-bound ex-urbanite father of two, but I can still eat out if I do it early or on a weekend. This means I can hit a local spot and still be home in time to PJ the daughters and read *Bears in the Night*.

This also means that I get to discover places in Beaumont that I might otherwise have ignored in favour of the tempting fruits of the city. We pulled into **Maina's Donair** at noon on a Saturday to sample the local fare.

It was busier than I expected, with a steady stream of eat-in and pick-up patrons. The friendly couple called out a smiling greeting from behind the busy donair counter as we entered. We passed bright yellow walls, blond-wood pub furniture from the '80s and an impressive collection of Oilers memorabilia on our way up to order.

The aroma from four turning spits and the busy deep fryer in back was tantalizing. I scanned the basic donair shop menu with a practiced eye, but stopped and gazed in awe upon a cooler full of baklava. At \$4.50 per tray of six from Byblos in Calgary, I would certainly be partaking.

My wife chose a classic cheese donair with Diet Coke (\$7) and a kid's beef donair (\$3.50) for our daughter. I went with the chicken donair and Coke (\$7) with a side of onion rings (\$2.50) for us to share. I added the little array of honeyed phyllo dough

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confections to the tray and went to sit with my family to await our entrées.

Faster than I had any reason to expect, our order was assembled with warm attention. We answered called-out vegetable questions as the smiling chef prepared our little feast. I returned with the heavy tray, careful to keep the tower of piping hot onion rings from tumbling out of their little cardboard dish.

As we ate, the woman behind the counter called out greetings to everyone who entered. With most, she swapped conversation as she assembled their meals. In a completely redundant display of that "pillar of the community" cliché, dance photos of a local troupe were framed with a thank-you letter for Maina's support. It felt pleasantly retro to my cynical urbanite soul.

THE FOOD, HOWEVER, was modern and delightful. The onion rings were fine—though a little much after a donair that tripped and danced along my taste buds. I had picked garlic instead of tzatziki as my sauce, and it tenderly cradled the flavour of roast chicken. The tightly-wrapped pita was dense with crisp pickles, onions and tomato.

My wife seemed happy with her own donair, and I swiped a bite of her sweet-sauced choice. The meat was

tender and tasty, but I'll never be converted to that East Coast goo. Give me tzatziki, this splendid garlic sauce, or hand me a burger.

Our daughter picked apart her (still substantial) child's size donair to simply devour the beef. I admired her forthright nature as she washed each piece down with a messy slurp of chocolate milk (\$1.50). Our infant, who clearly found the entire eating business ridiculous, dined contentedly at her mother's breast.

The baby was in for a treat in a few hours: after Mom processed the donair, there would be a sudden sweet spike in her production. Faye would finally get her chance to savour that baklava.

Rather than soaked in a pool of honey to remain moist, these treats were dry on the bottom and delivered their moisture in the middle. Layers of phyllo dough shattered as I drove each bite through the little variety pack. Pistachios and walnuts never had it so good!

We were out the door within 45 minutes, well-fed and welcomed to return any time. Maina's has proved its durability over a four-year history, so I believe it will be there when I come by again. It seems to be the perfect place for that Saturday afternoon stroll or a quick stop for road food.

I guess the moral is to look around your neighbourhood or town to find those little gems you might have otherwise overlooked. Email me if you find one you need to share. ♥

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best dishes

- Appetizers _____
- Soups _____
- Salads _____
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- Steaks _____
- Venison _____
- Sushi _____
- Tapas _____
- Pub Food _____
- Dim Sum _____
- Sandwiches _____
- Hamburgers _____
- French Fries _____
- Wraps _____
- Pizza _____
- Desserts _____
- Chicken Wings _____
- Best Sweets _____
- Snacks (pretzels, bagels) _____

best restaurants

- Best Rest. (Fine Dining) _____
- Best Rest. (Mid Price) _____
- Breakfast _____
- Bakery _____
- Coffee Shop _____
- Tea Shop _____
- Deli _____
- Bavarian _____
- Greek _____
- French _____
- Italian/Pasta _____
- Chinese _____
- Thai _____
- Japanese _____
- East Indian/Tandoori _____
- Mexican/Latin American _____
- Steakhouse _____
- Seafood _____
- Vegetarian _____
- African _____
- Juice Bar _____
- Continental _____

other bests

- Best New Restaurant _____
- Pre-theatre dining _____
- Restaurant for lovers _____
- Innovative menu _____
- Wine list _____
- Beer list _____
- When you only have \$10 _____
- When going solo _____
- Late night/all night _____
- Weekend brunch _____
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- Best Independent Wine Store _____
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Mail answers to:

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10303 108 Street
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or email: fork@vueweekly.com



Entries must be received no later than 5 pm, May 4 2007

(No duplicate entries, 1 entry per person. Any entries with identical writing to another will be discarded. Standard contest entries also apply.)

This year VUEWEEKLY will offer two awards in each category. One for independent and one for chain.

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Dine where the fusion's no illusion

ELLA JAMESON / ella@vancouverweekly.com

Sweet Mango sits in a strip mall that is haunted by the ghosts of failed restaurants. Open just four months now, this latest venture promotes itself as a "Modern Vietnamese Fusion Dining Experience." If my experience was in any way prognostic, this place may have shed its situational curse.

I met up with my brother and his wife early one Friday evening. The parking lot had only two spots left and we snatched them both. Already half full, the 30-odd tables spread throughout a huge open space that had recently been renovated. The walls were golden yellow, the carpet was brand new, and the décor was minimalist. The restaurant's only decorations were a tank of goldfish that was left by the previous tenants, a few stems of lucky bamboo and two sunny orchids.

We were seated at a table near the centre of the room and settled into kitschy moulded white plastic chairs that were surprisingly comfortable. As we looked over the menu, our petite server offered us drinks. We ordered a pot of tra la xanh (green tea—\$2) and I added a glass of freshly squeezed lemonade served with soda water and ice (\$3.25).

We flipped through the substantial menu and we each agreed to choose an appetizer and an entrée to share. While most of the dishes had a Vietnamese background, Thai and Chinese cuisine were also well represented.

My brother chose the cha gio (spring rolls—three for \$3.75), and I wanted to try the banh hanh (green onion cakes—two for \$3.95). My sister-in-law ordered hoan thanh chien (crispy wontons—\$6.95).

Our entrée selections included an order of stir-fried rice noodles with beef and vegetables (\$11.95), shrimp

VIETNAMESE

SUN - THU TO 9 PM, FRI - SAT TO 10 PM
SWEET MANGO
9120 - 82 AVENUE
482-8820

in black pepper garlic sauce (\$13.95), and a sizzling platter of chicken in coconut curry sauce (\$11.95). All three of these dishes were posted with the warning "cay" or spicy, which suited our family's hot tastes. To round out our order, we also requested a bucket of steamed coconut rice (\$3.95).

WITH PERFECT TIMING, the appetizers began to roll out just after we placed the order for our entrées. The spring rolls came hot from the kitchen and were stuffed with ground pork, vegetables and spices and served with homemade fish sauce. They were amazing. The crispy wontons were tiny offspring of their larger kin. With a sweet chili sauce for dipping, these bite-sized pockets of pork were impressively crisp and delicious. The two green onion cakes were fluffy and full of little bits of flavourful onion, which gave them bragging rights as the best we'd ever encountered.

By the time our entrées were due, I was concerned about how much we'd already eaten. Even our server seemed to think we'd ordered more than enough for three people. Still, we carried on in our quest for the consummate Asian fusion cuisine.

First, our server brought out the fluffy steamed coconut rice in a large, insulated bucket. Then, she produced a heap of stir-fried rice noodles with beef, mushrooms, peppers, broccoli and bok choy. A hint of mint gave it a delicate flavour that lingered on the tongue and begged for another taste.

Next, our server brought us 12 large shrimp in black pepper garlic sauce. Although the menu had promised diced tomatoes and green onions, the shrimp were served with an array of mushrooms, onions, red and green peppers. Still, they were magnificent; sweet and peppery with a garlic finish, they made a perfect contrast to the noodles.

While savouring the shrimp dish, I glanced over at my brother. He was building what he referred to as a "rice dam" along the centre of his plate. Apparently, careful architectural planning will prevent the flavours from mixing. I shrugged and continued my meal.

Finally, our server brought out the sizzling chicken dish and we instinctively leaned back from the sputtering platter. The blend of curry coconut sauce, onions and vegetables was absolutely divine. A hint of cinnamon held our palates in awe. This dish instantly became my favourite.

Over tea, we continued to marvel at how we happened to stumble upon three great choices, each of which offered their own contrasting flavours to our palates. All in all, for just over 60 bucks before tax and tip, we experienced a great meal from a menu with extensive gastronomic variety.

I decided that I had found my new "Friday-after-a-long-week take-out" place, and my brother and his wife checked to see if their delivery service was operating yet. (it wasn't). Only a few blocks from their home, I suggested they could always pick up dinner, and they stared at me as though I had suggested they trek to Machu Picchu for spring rolls.

Nonetheless, Sweet Mango would be a hard call to ignore. This particular Asian fusion was no culinary illusion. ▼

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There's an old-time thrill to eating at Glenora Grill

TANIS McLEOD / tanis@vuwweekly.com

There are pancakes, and then there are *pancakes*. I halfheartedly whip up the former from a mix for my kids on Saturday mornings while I'm still mostly asleep. The latter—Jack Johnson Banana Pancakes (\$11)—are buttermilk pancakes drizzled with caramelized pineapple compote, sprinkled with toasted macadamia nuts and topped with

BREAKFAST

EVERY DAY TO 2 PM
GLENORA GRILL
12327-102 AVENUE
482.3531

Callebaut white chocolate shavings.

Each bite of this amazing concoction introduced layers of tastes to my tongue. The sweet warmth of

banana-flavoured pancake gave way to pineapple tang and a hint of nutty crunch. Then, the surprisingly pleasing taste of rich white chocolate mixed with golden sugar lingered until the next bite, when the cycle repeated.

It was a memorable combination, and even though I've tried pouring Nestle's chocolate syrup over the flapjacks I make at home, pancakes

haven't been the same for me since.

Where did I have the pleasure of sampling this manna from breakfast heaven? At the **Glenora Grill**, which is now open only for breakfast or an early lunch.

This elegant restaurant inhabits the main floor of the 1912 Buena Vista building, next to the guest parlour of the Victorian-themed Glenora Bed and Breakfast. Originally an apartment complex, the building was once the home of Edmonton WWI flying ace Wilfred May, who led the Red Baron to his death.

The bed and breakfast offers romance packages, and the old-world Glenora Grill fits right in. To enter through the decorative glass-and-wood door is to step back into a Victorian day. Diners are immediately enveloped in the genteel comfort of rose-tinted walls with dark wood wainscoting. Upholstered chairs beckon the hungry to sunny spots near windows crowded with plants. A glance upward reveals a curved ceiling of opaque panels lit from behind and bolstered by brass trim, reminiscent of the club car on an early 1900s train.

The servers double as hostesses, and one approached my friend and me as we walked in. After confirming that we had made reservations (a wise choice since two couples who arrived at the same time were turned away), she led us a short distance across the patterned carpet to a cosy corner hung with pastoral oils. I heard the muted clink of silverware and hum of conver-

sation as we passed the other tables, all of them full at 10:30 am.

WE ORDERED TEA and coffee (\$2 each) and sipped our drinks as we pondered what to eat. Or maybe what else to drink, because beverage selections on the menu included a mimosa as well as cappuccino, espresso, coffee Americano and Callebaut hot chocolate. There are definitely benefits to being located next door to the Callebaut chocolate store.

The menu's eight meal offerings were as tasteful as the surroundings and reminded me of the days when food was presented as art: silky vanilla yogurt with fresh fruit and honey granola; cranberry orange French toast with warm tri-berry coulis and sweet cream; smoked salmon quesadilla with asparagus, spinach, havarti and lemon garlic caper sour cream. Eggs, pepper bacon, and seasonal fruit were available as sides.

Everything sounded so tempting, but the idea of chocolate on my pancakes was too luscious to refuse. My dining companion chose the made-to-order omelet (\$9), which proved to be an equally memorable treasure of fluffy eggs, spicy ham, fresh mushrooms and peppers layered with the subtle flavour of feta cheese.

The omelet was accompanied by chef's potatoes, fresh preserves and dark rye toast. Neither of us could remember the last time we'd had rye toast, so we slathered the pieces with butter and savoured their chewy texture and taste. The chef's potatoes, similar to hash browns, were hot and light and slightly salty on our tongues. Both of us are committed to no-carb diets, but we treated ourselves to a few bites.

The Glenora Grill's subdued, comfortable atmosphere was a soothing change from the usual crowded and noisy breakfast bistros. My friend and I both felt energized and charmed by our experience. We settled the \$25 bill (before tip) and spent the next few hours searching for other hidden treasures in Old Glenora. ▀

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Here's a fruit beer for real beer lovers

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BOON FRAMBOISE
BROUWERIJ DE BOON,
LEMBEEK, BELGIUM
\$6.29 / 375 ML BOTTLE

Fruit beers are usually intended for people who don't really like beer. The fruit offers a non-beer flavour and the base beer is usually insipid. Personally, I avoid them. Leave it to the Belgians, though, to use fruit in a bold and challenging way that beer geeks will still enjoy.

The Boon Brewery is one of only a handful of breweries that produces the rare traditional beers called lambics. Straight lambics are sour, earthy, natural beers that are not for the faint of palate. Add some fruit, however, and you've got a completely different concoction. Fruit lambics are an old beer. They have been brewed in Belgium since the 18th century, and Boon still follows all the traditional methods.

The Boon Framboise is a lambic spiked with raspberries, hence the name. Its

colour is a cloudy, pinkish red while the head has more in common with champagne, in that it's bubbly and dissipates quickly. Its aroma is like no other beer. The rounded, sweet smell of raspberry dominates, but I also detect both sour and earthy qualities as well.

The flavour starts with the familiar tart-sweet combination of raspberries. Next comes a complex cascade of sourness, acidity, earthiness and even a little oak. There is a lot going on in this beer. The body is light, with a puckering quality from both the raspberries and the sourness. Hop is an irrelevant component in this style of beer. The dominant characteristic of Boon Framboise is fruit, while a classic lambic note adds complexity.

I'm not sure the standard fruit beer drinker will go for this beer: they may wish to stick with the blueberry wheat ale that every brewery seems to make these days. However, if you like your beer complex and are willing to push the boundaries of your palate, then pick up a Framboise. You may also want to consider Boon Kriek, which is the lambic made with cherries.

There: the beer geek in me said nice things about fruit in beer. Are you happy now, Belgians? ♥

FOOD NEWS! DISH WEEKLY

OPEN MIC NIGHT AT BOHEMIA Flame-eating Kurdish jugglers, poetry reading, stand-up comedy, musical guest, Pictionary championships, drinking specials and much much more. With a name like "Bohemia," what were you expecting from their Open Mic night? Email artyparty@bohemiaacafe.ca for info or swing by

Bohemia on Jasper and 110 Street for 8 pm Thu, May 3. Sing a song, read a poem, bring a friend and cheer them on!

TODAY IS DINING OUT FOR LIFE Apr 26 is Dining Out for Life night in Edmonton. Participating restaurants will donate 25 per cent of today's food sales to help those living with HIV/AIDS. Check diningoutforlife.com for venues. Please say you're Dining Out For Life when making reservations.

Dish Weekly spills the beans on culinary happenings around town. Got an event, an announcement or some unsubstantiated gossip? Email dish@vancouverweekly.com or fax 426.2889.

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Dine out on a special oc-Cajun

JENNIFER MARIE LEWIN / jennifer@vuwweekly.com

I first acquired a love for food when I went to a conference in New Orleans. Although a scholarship covered most costs, my husband and I went into serious debt by dining out in the Big Easy.

When we returned home, our favourite chain restaurants did not seem to taste the same. We were no longer satisfied with the typical burger joints. Perhaps this was an expensive lesson, but I was glad to learn it. I always feel a touch of nostalgia when I sample Creole cuisine, remembering my first experience with gastronomy.

So it was in great anticipation that I met a friend of mine at **Louisiana Purchase**, close to the downtown core. I was excited to sample some traditional Cajun cooking above the 49th parallel. Loud Creole music welcomed us as we stepped into the warm atmosphere on a particularly cold spring night.

Diners were spread across two levels, and I enjoyed my spot next to the wrought-iron railing above. It was reminiscent of the French Quarter-style balconies found just off of Bourbon Street in New Orleans. A collection of jazz legend posters dotted the brick interior, and the assortment of jovial patrons partaking in food and spirits added to the Mardi Gras atmosphere.

The menu featured primarily seafood, although land lovers could try the "cotton-pickin' chicken" or the tournedos ya-ya. Fortunately, neither of us suffered from crustacean aversion and had many more possibilities to choose from.

We did decide to start with a finless appetizer: the alligator kebab (\$7.95). Having eaten alligator numerous times in Louisiana, I reassured my friend that it was worth trying. Besides, I couldn't help but be taken in by the whole "eat or be eaten" Cajun mentality. Entrées were harder to decide, but the herb-encrusted red snapper daily special (\$17.95) had

CREOLE MON - FRI TO 10 PM, SAT TO 11 PM,
SUN TO 9:30 PM
LOUISIANA PURCHASE
10320 - 111 STREET
420.6779

caught my eye when I walked in.

I made a mental note to try the satisfaction plate (\$12.95) next time—a combination of the favourites that the restaurant had to offer. My dining companion decided on the blackened catfish (\$16.95). We are both avid cof-

fee drinkers and decided not to wait for dessert, but start our meal off with that black gold (\$1.95 each).

SHORTLY INTO OUR conversation, the alligator kebab arrived. One skewer of meat arrived nestled on a bed of mango and black bean salsa. Unlike most other unusual meats, alligator does not taste like chicken but instead has a vaguely familiar, pork-like

PHOTOGRAPH BY JEFFREY WOOD

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LOUISIANA PURCHASE

CERTIFIED FROM PREVIOUS PAGE

flavour and texture.

The tender meat was encased in a crisp coating that left a fiery aftertaste in my mouth. The salsa's sweetness completed the dish, balancing out the piquant overtones. I don't know the market price of alligator, but I was disappointed at the single alligator kebab. This appetizer was definitely not made for sharing. However, portion sizes for our entrées were quite substantial and, judging by the desserts arriving at other patron's tables, we would need room for later.

My red snapper was mellow, doused with a contrasting zesty aioli sauce to complement the fish. The aioli sauce—a creamy concoction of garlic, peppers and red onion—definitely defined this entrée, while a medley of rice and roasted vegetables completed the meal.

My friend's rich catfish was enhanced by its blackening. I am usually leery of ordering fish blackened because I have often received a dried-out, overwhelmed filet. My friend's entrée was the perfect example of this technique used properly. Her filet was completed with a Creole sauce. Though tomato-based, it was equally as spicy as mine. We were pleased with the constant water (and coffee) refills that arrived at our table.

Neither of us was in a rush to go home, so we lingered over dessert. The server listed off the options including bread pudding with rum sauce, flourless chocolate cake, and a

lemon cornmeal tart. The one I found most appealing was the Mississippi mud pie (\$5.75) while my friend decided on the custard with berries (\$5.75).

Our wait seemed much longer for our desserts than for our meals, but perhaps that is because we were anticipating the grand finale. The dishes were well worth the wait: two beautifully-presented desserts arrived at our table ornamented in whipped cream, light wafers and cape goose berries. My companion's dessert was a creamy, light custard topped with juicy strawberries and finished with a balsamic vinaigrette.

However, the Mississippi mud pie stole the show. The huge wedge of pure delight contained a dark-chocolate crust, chocolate cream cheese layer and two inches of chocolate mousse topping. I certainly could not finish the monstrous piece, and passed it along the table for my friend to sample. If the alligator kebab was made for one, this dessert could have easily fed two or three.

Completely stuffed, we waddled over to the debit machine and paid our \$60 bill before tax and tip. Painfully aware of the waist of my jeans, I remembered New Orleans' other nickname: Fat City. They claim it originates from Fat Tuesday, the literal translation of Mardi Gras. After my time in Louisiana, I had my own suspicions of the origin of the nickname. If I came to Louisiana Purchase anywhere near as often as I'd like, I'd be ecstatic and need a whole new wardrobe. And how bad would that be? ▼



And nobody scored ...



As the playoffs are in full swing, the Die-Hard Captain Derrick Capilano and star goalie Hogie Oogachaka are swinging golf clubs. "We ain't playing hockey right now so fuck 'em." Cheryl Oogachaka is finally hanging up her fur coat, dancing in the heat of spring. Hockey Dad Burl Minsky is depressed; ex-Coach Mitzie Doobie lost her unborn triplets so parentage will remain evenly split between her husband and Captain Capilano. And after being back for two weeks, it finally came to Dr Bueno Excellente: "I was married when I left!"

Bar proprietress Laurel Canyon might have looked cool in a long orange gown and red Ray-Bans, but she remained withdrawn, sullen, reserved and sulky when Skeets appeared and began the first in a long line of metaphorical hyperboles as to the depth of his repentance. Did it work? The two of them were seen together at Yeoman's Steak House, and it was turning into a good date ... until Hogie and his wife Cheryl showed up.

Which wouldn't have been so bad if, earlier that afternoon, Cheryl hadn't told Hogie about her love for another and, oddly, her despair over the fact that this man loved someone else. Since the only table left was a four-seater, dinner was a tableau of pointed fingers and accusations that led to specifics; Hogie didn't know Cheryl's love was Skeets.

Recently re-hired Coach Rollie Doobie was on *PuckJive!* complaining about lousy management and had it pointed out to him that he was fired for corruption, bribes, malfeasance and general evil. A few hours later, answering to team owners Ty and Diane Knotley for his comments, Rollie ended up playing a drinking game involving lots of driving with Diane

Ty was out with his girlfriend Jean, buying cars for Derrick and Hogie, hoping that and a pay raise might bring them back. Jean was complimenting his Jheri curls, and they bickered for a bit before returning to her place to pick zits. The car was some kind of European import that Hogie said was the shittiest car he's ever been in, but while driving this car with Derrick and cataloging their separate familial, lineal and patriarchal grievances, it occurred to them that all they want to do ... is play hockey! Because they figured life .sn't about cars, or wives, or coke, or alcohol, or anything ... just hockey

This might mean the team will be more than pumped next week as they play Detroit. ♥

Belke's *Dreamland* enjoys a welcome rerun

BRYAN BIRTLES / bryan@vuweekly.com

Remounting a successful show provides some unique challenges to a theatre company, but as the capper on Shadow Theatre's 15th anniversary season there is perhaps no better play than *Dreamland Saturday Nights* by playwright-in-residence David Belke.

The story of Dorothy (Angela Christie) and Charlie (Chris Bullough), two lonely film geeks drawn to the local repertory theatre for completely different reasons and who eventually meet and fall in love, the play explores the relationship that grows between them as well as their relationship to the movies.

"Dreamland was a big success when it was originally done and it was certainly a play that everyone at Shadow Theatre had a great deal of affection for," explains Belke. "With the 15th anniversary season this year, it seemed appropriate to bring back one of our favourite plays from the past."

Belke's own relationship with the movies is worth exploring. A self-described film buff and the author of this and other plays about the movies, Belke describes going to the cinema as a singular and transportive experience, but says his love of the art form boils down to a simple love of a good story.



PREVIEW

THU. APR 26 - SUN. MAY 13
(8 PM & SUNDAYS AT 2 PM)

**DREAMLAND
SATURDAY NIGHTS**

DIRECTED BY JUAN HUDSON

WRITTEN BY DAVID BELKE

STARRING PATRICK HOWARTH, ANGELA CHRISTIE, AIMEE BEAUDOIN, CHRIS BULLOUGH
VARSCONA THEATRE (10323 - 83 AVENUE),
\$16 - \$20

"I love a good story well told," he says. "Every medium has its own

unique quality, but one thing the movies do better than any other medium is to transport you, to take you into a world, to carry you out of your own world and put you into a new place."

FOR DOROTHY, THIS journey away from her dull life is the most alluring part of the movies. As a woman who has basically given up on the real world in favour of the warm embrace of celluloid, Dorothy finds it easier to

pretend that the people she sees on the screen are her friends while her real world needs go unfulfilled.

"Dorothy's journey is to grow outside to movie world, to expand her view, to find what she sought in the movies in the world around her," Belke explains.

What she finds is Charlie.

"He has trouble connecting with the real world too, but his problems are different," says Belke of the character who loves movies for their technical elements which he cannot see past. "He comes to understand that the movies are more than just a series of shots glued together, that there's a story, a heart, an emotion that has value."

So in finding a person who is their opposite, the characters fill in what was missing from their own lives. It might sound a little heavy when put like that, but Belke is quick to remind me that this is still a play about classic movies after all.

"The fun of the play is we get to live in Dorothy's imagination for a little while," he says, mentioning her movie-star "friends" who join her onstage. "The movies are a transportive medium, so living in Dorothy's head for a while we get to be transported right along with her. The challenge is for us to put that on stage!" ♥

LaBute's *Fat Pig* confronts our beastly sides

CAROLYN NIKODYM / carolyn@vuweekly.com

If there's one modern playwright who has captured how very vile we humans can be to one another, it would be Neil LaBute. His ability to say the words we're not supposed to say in public makes his material both electrifying and horrifying.

(His feature-film directorial debut *In the Company of Men*, for instance, follows two misogynist men who set out exact revenge on women by setting out to emotionally eviscerate a deaf secretary.)

Fat Pig is really no different, all the way from its confrontational title. What sets the play apart is a rare (for LaBute, anyway) tenderness for the main character Helen, a tenderness that makes the play all the more heartbreaking

When Tom (Skye Brandon) meets Helen (Carlye Windsor) in a crowded lunch spot, he is extremely taken with her. The ease with which she carries herself and her sense of humour—even after he puts his foot in his mouth a couple of times—dazzle him into asking her to dinner.

PREVIEW

FRI. APR 27 - SUN. MAY 6

FAT PIG

DIRECTED BY TREVOR STRATTON

WRITTEN BY NEIL LABUTE

STARRING CARLYE WINDSOR, SKYE BRANDON, LORA BROVOLD, JESSE GERVAIS
THIRD SPACE (11516 - 103 STREET), \$15 - \$18,
PAY WHAT YOU CAN ON MAY 2

But with LaBute at the helm, you know this isn't going to be a simple love story. The problem is that Tom finds himself divided. See, Helen is a large woman, and while Tom falls deeply in love with her, he has his co-worker Carter (Jesse Gervais) and his ex-date-mate Jeannie (Lora Brovold) saying all kinds of malicious things about the relationship, about Helen.

And that's a point that's been niggling at Windsor, in her Northern Light Theatre debut, about the play.

"In a lot of the play, things that are said when I am not in the room, and people are nice to me, to my face and then the next minute it's, 'you know, she's a cow!'" Windsor says. "A lot of people will go into the show and be so shocked by it. And they'll

be, like, 'I can't believe that they would do that behind her back!'

"But that kind of thing we all do, and that's what should shock us more."

IT'S THIS KIND of observation—the unsavoury things we all do—that helps LaBute's work get under your skin. And for Windsor, it's the honesty LaBute writes with that makes her role as Helen both a blessing and a curse to play.

"The character is so much like me. In a way, it makes it easy because I can relate to her. I understand the things she says, and the jokes she makes are a lot of the same jokes I make in every day life," Windsor explains. "And it's a coping mechanism, in a way—knowing who you are and knowing how some people see you, and you just deal with it."

"But it makes it difficult, because she is so much like me, and you're forced to deal with those—how do I say it?—you're face-to-face with some of those things in yourself. And you're face-to-face with the coping

mechanism," she continues. "It's kind of one of those things that you always know is there, but it's easier to pass it off and be just, like, 'oh, whatever.' But in this kind of instance, I have to deal with it now."

There's little doubt that with *Fat Pig*, LaBute will force a bit of introspection in anybody who watches. Not only is it a little like watching a car accident happen, it also puts our madness with body image into stark relief.

"You can't help but you see people and make quick judgments. Or you see two people together and think, 'oh, why are they together? Like, she's obviously way better than him, or he's obviously way better than her.' Or, 'they're on two completely different levels.' We all do it," Windsor says. "That's what can make a show like this so shocking. But I think that LaBute has captured the truth, the essence of truth in this, and that involves tenderness and comedy and harsh words and all of that put together to create this beautiful piece of work." ♥

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VUE
WEEKLY

ck o



Failing memory makes *Closer* unforgettable

CAROLYN NIKODYM / carolyn@vancouverweekly.com

There's a sketched portrait of a woman hanging on the wall of the set of Eugene Stickland's *Closer and Closer Apart* at stage left that is at once arresting and horrifying.

The woman's mouth hangs open in an anguished cry. The piece of art is hardly the centrepiece of the set, decorating only the side wall of Joe's (James DeFelice) apartment. And yet it hangs there as a peripheral reminder that each one of us has had to bear witness to at least one heartbreaking event in our lives.

happening in little asides to the audience, read from his notebook, but there is no discord between Joe's lucid and muddled moments.

For Joe's offspring, there are competing emotions. We alternate between wanting to tell Melody that she'd be heartless to leave her father in his declining state and wanting to tell her to get as far away as possible from the torture. And Michael is on the verge of a mental meltdown, his panic percolating just under the surface.

Huff inhabits her character's moral grappling, giving us a Melody who always wanted to be a good girl but who also saw the flaw in the pursuit. We can relate to the silent guilt she faces.

And Arnold brings his very own brand of charisma to Michael, making him a sympathetic character when he might not be in a less-skilled actor's hands. Despite being cellphone sycophant, interrupting the most important of conversations to answer its call, Arnold doesn't allow us to dismiss Michael as some arrogant ass because he doesn't himself. Instead, we recognize Michael for what he is—a workaholic by design, he has to keep moving or he'll simply combust.

There really isn't much to complain about in Theatre Network's final show before Nextfest. I could say that I was a little dissatisfied with how *Closer and Closer Apart* ended. Perhaps Stickland could have decided to be more trenchant and maybe less sitcom-y, but the reality is that there is no way to finish this story to make it more palatable, let alone more digestible.

Like the woman in the portrait, we can only watch in anguish and hope that perhaps we've gained some insight for our own lives. ▽

Dance Day is here again!

SHERRY DAWN KNETTLE / sherry@vancouverweekly.com

Every year on Apr 29, people around the world celebrate International Dance Day, an event designed to raise awareness of the art of dance. And all around the globe in unexpected places, performances are held in honour of the occasion. Often referred to as "site specific," the choreography is created especially to suit the physical characteristics of particular locations.

Here in Edmonton, Mile Zero Dance is putting together a series of outdoor events in the Old Strathcona area beginning at 2 pm on Sunday. There will be new works by Amber Borotsik, Tanya Lukin-Linklater, Gerry Morita and Kathy Ochoa, among others.

Morita and musician Thom

afternoon, however. Kathy Ochoa is creating a duet for Sunday evening at 9 pm that features a creature that bears no resemblance to birds.

"It's going to be really wild," says dancer Eryn Tempest, who will be performing at 9 pm in Tim Hortons' parking lot in Old Strathcona. The work will be set against the backdrop of a silent film.

Godzilla, the old black and white Japanese version, will be projected onto the wall of a building while the dancers interact to sounds of the old projector and live music by local singer/songwriter Travis Boa. He'll perform cover songs by Radiohead and Cat Power as well as some of his own compositions.

"We don't want too much synthesis between the dancers and musician, so we're not rehearsing too much with him," Tempest says, explaining that the work is pleasantly incoherent. "It's a collection of different mediums of art—dance, music and film. It's like we're collecting different things, the same way you would collect objects. In regards to *Godzilla*, I think that there is a sense of combat in parts of the movement. We definitely work with some cool ninja-fighting movement."

In honour of International Dance Day, each year a message is sent around the globe from a world-renowned dancer. This year, Sasha Waltz reminds us that dance is a universal language.

"To dance," she writes in her message, "is to participate actively in the vibration of the universe."

"It's important that dancers take the day to celebrate and acknowledge, to smile and understand their contribution to the global community," says Bobbi Westman, director of the Alberta Dance Alliance, adding that International Dance Day represents a time for dancers to celebrate and be kind to themselves, but most importantly, to be proud of the art of dance. ▽

Fill your belly with Kitchen Stories

GAVIN MEALING / gavin@vancouverweekly.com

The kitchen is the heart of the house, the social hub, where the party inevitably winds up.

But on another level, the kitchen is where it's all put together; from the instant noodles to haute cuisine, the kitchen inhabits a special room in the human psyche.

For Bobbi Westman, co-artistic director of Theatre of the New Heart's upcoming readings, *Kitchen Stories*, that place is at the core of sharing tasty treats alongside the creative process.

PREVIEW

APR 28, MAY 4 & MAY 11 (8 PM)
KITCHEN STORIES

APR 28: THE FIGHT FOR INDEPENDENCE

BY ANNA WATKINS

MAY 4: ILLIBET BY GLENDA STIRLING

MAY 11: BOOM! BY ANNA-MARIA LEMAISTRE

BY ANNA-MARIA LEMAISTRE

TRANSALTA ARTS BARN (10330 - 83 AVENUE), \$10 PER SHOW, \$25 FOR ALL THREE

"All the work came from food, or talking about it in someone's kitchen and I think that's where some of the great art actually took place if you look at it from a renaissance perspective," Westman says matter-of-factly. "I don't think it took place in a corporate boardroom, and I don't think it took place in an artificial atmosphere."

"I think it very much took place in terms of people coming together, creating dialogue, talking, sharing and pushing perspectives."

Including a variety of perspectives in the creative process is a recipe for artists—and playwrights in particular—to stretch their abilities and engage in an interdisciplinary approach to their craft, Westman adds.

"Rather than having another theatre artist, I'm interested in having a writer come in and talk about structure, or a filmmaker come in and deal with it in terms of lighting and scale or an architect come in to talk about set design for example," explains Westman, her excitement palpable.

She is also concerned with the path that artists take in their work hoping ultimately that some insight and growth is gained through the readings.

"I believe in the world of art-making today, [but] so much is based on the end product, and the value of the end product. That is of value, no doubt, but what we wanted to do was nurture artists and give them an opportunity to look at their process."

Westman continues—cooking up a storm with her menu items of a sense of sharing, combined with a rich artistic experience, spiced just right.

"Every play has a sensibility—I wouldn't say of the food necessarily but has a sensibility of sharing, and has the sensibility of food that has come up in the play," she says.

"We just wanted people to be able to sit back and relax, almost like you were in someone's living room and they had offered you an appetizer," Westman says. ▽

PREVIEW

SUN, APR 29 (2 PM & 9 PM)
INTERNATIONAL DANCE DAY

BY MILE ZERO DANCE

8223 - 104 STREET (2 PM)

10519 WHYTE AVENUE (9 PM) (424.1573), FREE

Golub, with his string bass, will be stepping off a bus onto the streets of Old Strathcona where they'll begin a unique collaborative performance.

Then, Tanya Lukin-Linklater will perform a solo inspired by the sights and sounds of birds making their spring return to Edmonton's White-mud Creek and to her home in Alaska, where she says that eagles often nest in the spruce trees in her front yard.

"Birds are well loved by all of my elder relatives," she says. "So I'm greeting springtime in Edmonton with a bird dance that will be influenced by native Alaskan traditional movement fused with elements of modern dance."

THIS YEAR'S INTERNATIONAL Dance Day events aren't restricted to the

REVUE

TO SUN, MAY 6

CLOSER AND CLOSER APART

DIRECTED BY KIRAZLY MUSS

WRITTEN BY EUGENE STICKLAND

STARRING JAMES DEFELICE, SUE HUFF,

ARNOLD

ROXY THEATRE (10708 - 124 STREET),

\$18 - \$25; TUE, APR 24: 2 FOR \$24

We're all a little like Melody (Sue Huff), an independent woman who goes home to visit her dad Joe before heading off to Phoenix and a job of a lifetime. By some trick of the eye, she reads her father's peculiar, forgetful behaviour with disbelief, naively not accepting where this story is going to take her.

It's a story that many of us have heard or lived or could very easily end up living. That is what makes it impossible to turn away from it, as uncomfortable or sadly moved as it makes us.

DEFELICE ABSOLUTELY NAILS Joe, a retired architect who wrestles with his memory of a distinguished life. He does not want to let go, but he's getting too tired to hold on. Maybe it's because Joe dissects what is

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VUE

What if you could have both the youth and the wisdom of age?

BY MINISTER FAUST / ministerfaust.blogspot.com

Anybody over the age of 25 knows the terror of the following five words: "You're not getting any younger." Some have even heard the horror in the warning: "Past 30, you lose one thing a year," where "thing" means bodily efficiency, process, or, heaven forbid, part.

What's there to lose? Quick metabolism. Sex drive. Endless energy and quick recuperation. Hair where you want it, and lack of hair where you don't. Muscle power. Skin tone. Lack of sag. Pain-free exertion. Pain-free rest. Vision. Hearing. Taste. Bowel and bladder control. Kidney, liver and heart function. Memory. And, finally, life.

But what if you could get it all back, roll it all back to age 25 of peak performance, plus the benefit of your years of knowledge and wisdom (youth is wasted on the young, and wisdom on the old)? And all it would cost would be a fortune ... and your natural connection to everyone you've ever known?

Such is the alpha and omega of Robert J Sawyer's latest novel *Rollback*, which spelunks the scientific, social and ethical implications of the technological age we're entering, in which medical advances in surgery, tissue regeneration, stem cell application, gene therapy and nano-technology will allow the rolling-back of physical age. And who better to delve into the subject than Sawyer, a Canadian Michael Crichton with an Asimovian concern for scientific detail and accuracy?

Sawyer is also one of the nation's top writers, having had a Canadian mainstream best-seller, won every major international award (prestigious and financially) in science fiction, and being the only author ever to win the top SF awards in the United States, Japan, France and Spain. *Maclean's* says of him: "By any reckoning, Sawyer is among the most successful Canadian authors ever." And he's written—get this—17 novels. Sawyer will be at Audreys Books on May Day to read from *Rollback* and to delve into the issues he raises.

"THIS IS A realistic technology," says

Sawyer of *Rollback's* central concept, "and I do think we will be doing it in the 21st century. ... It's a love story in a science-fiction context."

The novel examines what happens when an octogenarian and her husband are offered free rollbacks by the mid-21st century's equivalent of Bill Gates as a quid pro quo for access to the wife's scientific genius; the only problem is that her rollback doesn't take. The novel charts Don Halifax's misery at watching his brilliant wife

SCI-FI
TUE. MAY 1, (7 PM)
ROLLBACK
BY ROBERT J SAWYER
AUDREYS BOOKS (10702 JASPER AVENUE)

drift towards death while he discovers that new vitality has opened him up to new realms of pain. He's a 25-year old with an active sex drive, but his frail wife can't possibly meet him even halfway. He wants to work, but he's a half-century past relevant job training or experience, having retired decades before. And he's alienated from his family and friends who are jealous of his second chance at life.

"Science fiction is always metaphor," Sawyer says. "One of the things I'm dealing with is the health-care crisis that the United States and Canada are facing right now. When Tommy Douglas and the [CCF] in Saskatchewan gave us this great notion of socialized medicine for this country, nobody had the idea that you could spend millions or eventually billions of dollars on medical procedures eventually to prolong the quality of a given individual's life. [But] it's a bottomless bucket, how much money you can pour into medical procedures these days. And it means that despite all of our best intentions, there are procedures that are going to be out of reach of the ordinary Joe."

THE ETHICS OF rollback medical interventions—which, of course, are the logical outcome of all medicine—are complicated and rife with conflict, and mirrored in our current global crisis of medicine for the wealthy and early death for the rest. Who will be able to pay for such treatments? Will



aging become the newest symbol of class division? What will become of mandatory retirement? What becomes of the human experiences, thus far relegated to a maximum of 120 years, when people might live to 170 or 180? Will people discover they won't even want to live to that age once they're there? China's one-child policy has socially engineered hundreds of millions of people to have no living memory of aunts, uncles or cousins. What kinds of effects would inexpensive "rollback" technology have on Western society a hundred years after its introduction?

Rollback, like many of Sawyer's

novels, deals with a completely recognizable world in which humanity faces opportunities and crises caused by scientific discovery. Sawyer prefers populating his worlds with realistic people—journalists, researchers, students—rather than SF clichés of beautiful, buxom scientists and lantern-jawed heroes. It's that humanity and familiarity, combined with Sawyer's passionate pacifism and endlessly engaging revelation of scientific marvel and inquiry—that make his work so enjoyable and memorable.

Such qualities have also endeared him to audiences that think they're

too good for "that sci-fi stuff," granting him access to the same people who read Margaret Atwood (*The Handmaid's Tale*, *Oryx and Crake*), Michael Crichton or Kurt Vonnegut, without realizing that they're imbibing the very SF they tend to dismiss out of hand.

The best of SF continues to be acutely relevant because of its dedication to asking difficult questions without resorting to reaction or pastoral fantasy, embodying what US social critic Michael Eric Dyson calls a toleration for uncertainty, rather than a demand for black-and-white clarity.

"I get in trouble when I do fantasy, but I'm going to do it anyway," says Sawyer, elaborating on the difference between the two genres, so often confounded. "Traditional fantasy clearly identifies the good guys and the bad guys. And boy, do we, the general public, ever crave that ... a Saddam Hussein or Osama bin Laden. We identify these people as pure unmitigated evil, and we, by default because we're going after them, become pure, unadulterated good. That's very comforting. There's a president in the White House who totally looks at the world in that way. The irony is that half of the rest of the world, once you get outside of North America, looks at him and says, 'No, he's the evil guy!' But there's an unflinching clarity in his mind—and a lot of Americans share that as well." ▼

Bring out your arts!

CAROLYN NIKODYM / carolyn@vuwweekly.com

Just when it was beginning to feel like we'd succumbed to an endless winter and that spring would never arrive, the young buds of festival season are starting to peek out.

First out of the gates is Theatre Network's Syncrude Next Generation Arts Festival—more commonly known as Nextfest—(Jun 7 - 17), giving us a peek at the young crop of thespians, artists, dancers and musicians.

And to help some of these artists out, Enbridge will be continuing on with their tradition of doling out some much needed money.

The Enbridge Nextfest Emerging

ARTS AWARDS

Artist Awards were set up to encourage young Albertan creative types under the age of 30 in their pursuit of artistic truths. The monies aren't meant to put an artist through school nor fund the cost of production. But feel free to nominate yourself or anyone else for the dough and the accolades.

To find out the nitty gritty of the criteria, you can give the Roxy a call or visit the theatre's website (attheroxy.com). ▼

Werner Herzog informs poems on film

BOOKS | HOPSCOTCH

"May I propose a Herzog dictum? Those who read own the world, and those who watch television lose it." —Werner Herzog, in interview

"I am seeing a film and the world does not belong to me." —Emily Schultz, "I Am Seeing a Film"

The hard-working poet is a shameless gleaner of imagery, the cinema an impossibly vast scrap yard that flickers fleetingly enough to incite in some of these gleaners a certain convulsive interpretive rapture. It disappears and disappears and disappears. But the poet's images are even more ruthless: they're unstable, eschewing apparition altogether, contained exclusively in the imaginative faculties of the reader. Maybe movies and poems are cousins. Maybe they've cut some sort of deal.

The poems in Emily Schultz's *Songs for the Dancing Chicken* (ECW, \$16.95) spring in part from the films of Werner Herzog, particularly the string of 1970s features that made his international reputation: *Aguirre: Wrath of God*, *Stroszek*, *Nosferatu*. Herzog's often described filmmaking as a craft perhaps best pursued by illiterates, yet Schultz has seized words from Herzog's films as though they were holding shards of literature hostage. (Probably at gunpoint.)

Of course, what these poems really reflect are subjective readings (again, a literary term) of these films or, more accurately, readings of the memory of watching these films and the idiosyncratic reveries they ignite. In her conjuring, the poet hijacks the *mise en scène*. By Schultz's account, actress Eva Mattes's ass constitutes "a poem on its own," the rats are the true stars of *Nosferatu*, and the vampire's fingernails extend from the marsupial hands of Max Schreck.

"Going into a Herzog film is like slipping into another space and time," says Schultz. "Something I love about his images is that they're so dream-like, and so like photographs, because his work has such a stillness. That's one of the reasons I thought about working with them."

I MET WITH SCHULTZ at a Toronto hotel where a week previous she was launching *Songs for the Dancing Chicken*, publicly conversing with film critic Jason Anderson about Herzog while a sort of "best of" track of film clips looped behind them: the writhing jungle; the boat in the tree; the penny arcade chicken trained by Herzog to go the limit; the dwarf-covered truck trapped in its apocalyptic circuit; the mountainous German moustache that cements the filmmaker's distinctive deadpan.

One of these images has been taken wholesale for the book's cover: Stroszek's truck on fire, again, in one of these interminable loops of doom, but frozen below seven words made of

smoke plumes in an otherwise white sky. "Herzog's one of those people who will do anything for art," explains Schultz, "and that was really inspiring to me. He's placed himself in a lot of insane situations, travelled to a lot of very remote places, hired a lot of people, all in the service of retrieving one or two images. And I'm fascinated by that. It goes so far beyond what I do for poetry. When Herzog was working on *Even Dwarfs Started Small*, he felt he put his actors through so much that to make up for it he threw himself into a cactus."

Maybe he just wanted to merge with the landscape. Herzog has described the landscapes in his films as being reflections of the human soul. Likewise, Schultz's poems, even when they've no direct reference to Herzog, seem often to reveal the most about their characters through descriptions of landscapes and sky. Schultz concedes that her writing tends to be concerned with place. "Small places, really," she says.

"Poetry tends to focus more on the visual, so we're automatically going to have scenes of watching. I think most writers would relate to this thing where you walk through the world wishing your brain could just record it all, like a film."

I see Schultz's point, but I (and I suspect, she) prefer(s) the half-remembered, half-invented quality of her quietly calamitous poems to anything so directly rendered and relayed. Its like Di Brandt says on the back cover: "If the apocalypse is coming, let it come like this: heartbroken, open to light, reaching for joy." ▼

BFA Side Story: What can Amalgam tell us about the future of art?

MARY CHRISTA O'KEEFE / marychrista@vuwweekly.com

Every BFA class has an its own alchemy, generated by a unique mix of students, faculty and scholastic guests, as well as the cultural and community context the young artists laboured within for the past four years as they (hopefully) developed from people with an interest in art into people with robust art practices.

It's initially challenging to find coherence in this year's grad show, *Amalgam*. Many offerings seem exercise-like and one-off rather than part of an overall practice that connects the students' personal aesthetic and philosophical choices with current cultural conditions and the historic story of artmaking.

Viewing *Amalgam* is like watching Sharks and Jets posture tough and dance around each other—a polarized and highly stylized spectacle that mimics reality both coyly and cynically. The question is whether the work becomes something more concrete or remains a collection of empty references, untethered and untroubled by the intersection of the cerebral, emotional, and aesthetic that anchors art beyond the merely decorative or clever.

We live in a world splintered into a plurality of niches, in part because our technology simultaneously links us with many homogenous communities. But there is a war that cuts across all turfs, though drowned out by the enabling distraction of our Second, Third and 50th Lives—one between reference and experience. That tension is captured in almost all works in the show.

To be broad about it, *Amalgam's* works tend to fall into two camps: the heirs of tradition, especially Graham

REVUE

TO MAY 5
AMALGAM
U OF A BFA GRAD SHOW
FAB GALLERY (FINE ARTS BUILDING)
OPENING RECEPTION: THU, APR 26, (7-10 PM)

Peacockian textured and codified (at times formalized) abstraction and the fresh middle finger of modern pop art.

On the abstraction end, an obsession with materials and dimensionality that supercedes expression is conspicuous; a self-conscious painterliness. These works—mostly canvases but including steel sculpture and collage—are stubbornly grounded in campus heritage.

WHAT'S UNUSUAL ABOUT the brand (and brand it is) of pop art that acts as visual polemic against the abstract is that it doesn't have usual pop ciphers. Instead, the artists appoint their own celebrities and products, including themselves (recalling Warhol and millennium Brit pop, but here they lacerate the idea of glamour and untouchable-ness), and elevate the banal to the totemic—at least two painters are chronicling hipsterism, with source material that could be MySpace photos. Ironical or sentimental? It's unclear.

As they battle over aesthetic dogma, both sides are so mired in reference they seem isolated from their own voices—interpretation that lends depth to reference is nearly absent, giving the show a worrisome sterility of thought. But if these emerging artists can transform this impenetrable barrage of reference from the billion-armed octopus of art and media they've inherited into a new vocabulary, they could open the doors to a novel frontier in art that could bridge our fractured post-social worlds. ▼



WATERCOLOUR SHOW
By Mel Heath, Fran Heath
and Karen Findlay
April 21 – May 31

Sculpture featured in
MAY ART WALK
Opening Thursday May 3

ART BEAT
GALLERY

TOP 10 RINGTONES

- 1) Girlfriend
Avril Lavigne
- 2) Don't Matter
Akon
- 3) Paralyzer
Finger Eleven
- 4) The Hockey Theme
Dolores Claman
- 5) Glamorous
Fergie
- 6) Smack That
Akon
- 7) Super Mario Bros.
Super Mario Bros
- 8) This Is Why I'm Hot
B2/MS
- 9) Say It Right
Nelly Furtado
- 10) Beautiful Liar
Beyonce & Shakira



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A person wearing a blue helmet and dark clothing is rappelling down a steep, rocky cliff face. The person is positioned in the lower center of the frame, with their body angled towards the right. A rope is visible extending from the top left towards the person. The background shows a rugged, mountainous landscape with some green vegetation on the left side.

VUEWEEKLY

THE GREAT OUTDOORS

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NEW ZEALAND SURFING / 46



Scona Cycle

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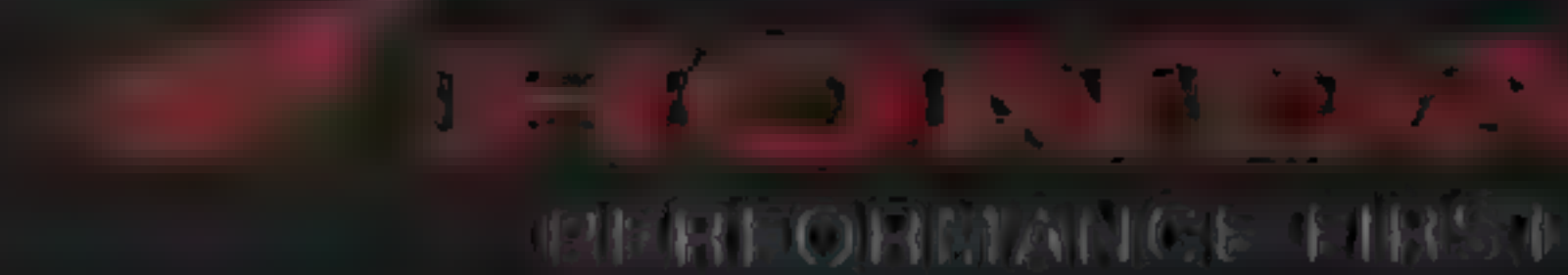
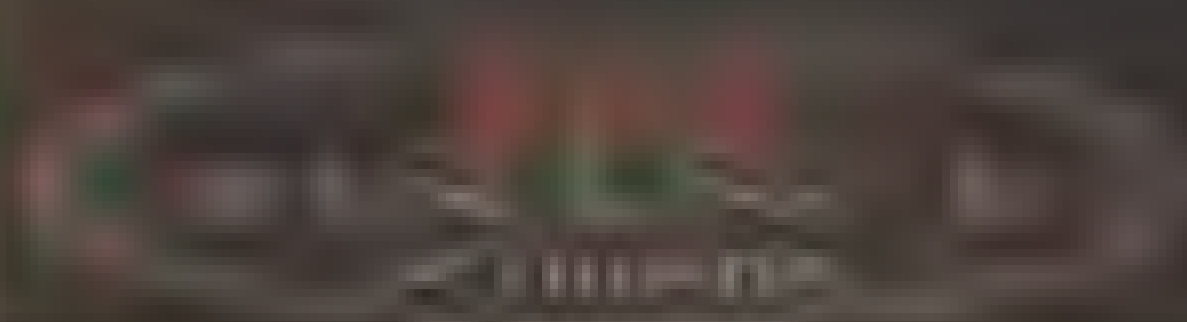
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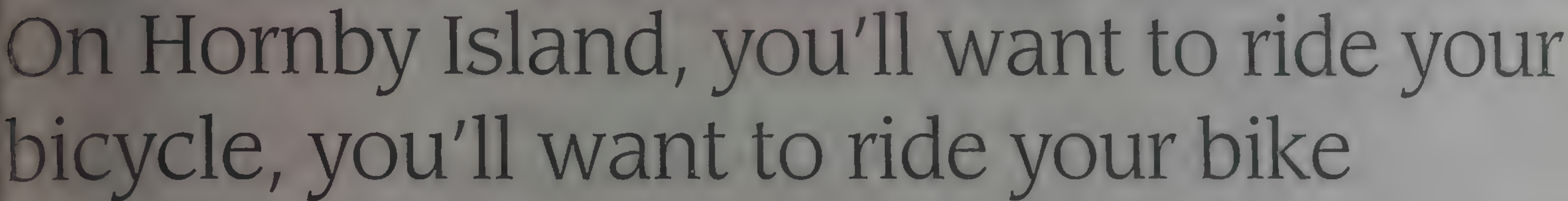
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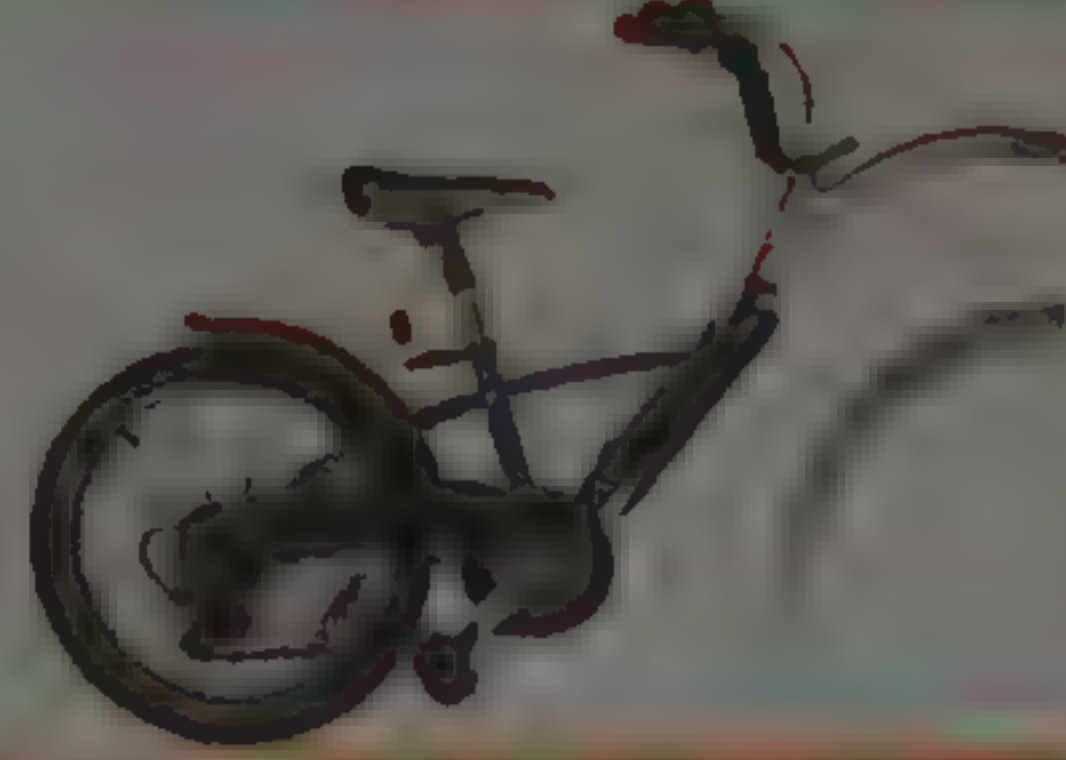
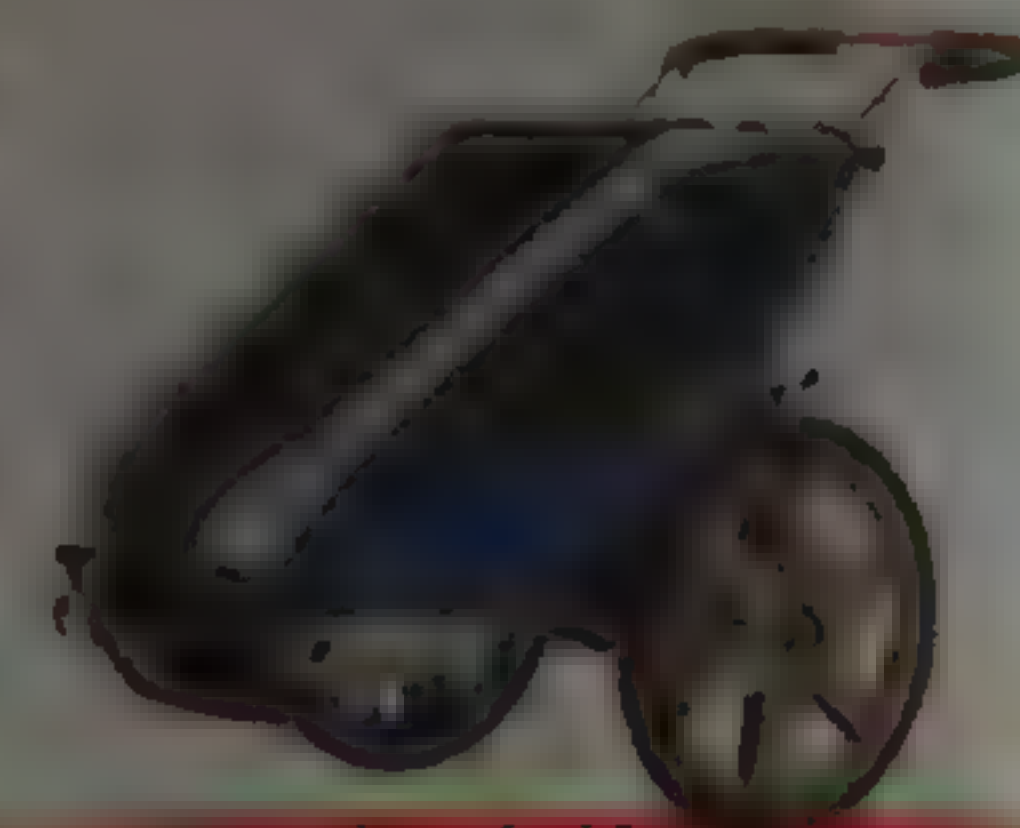
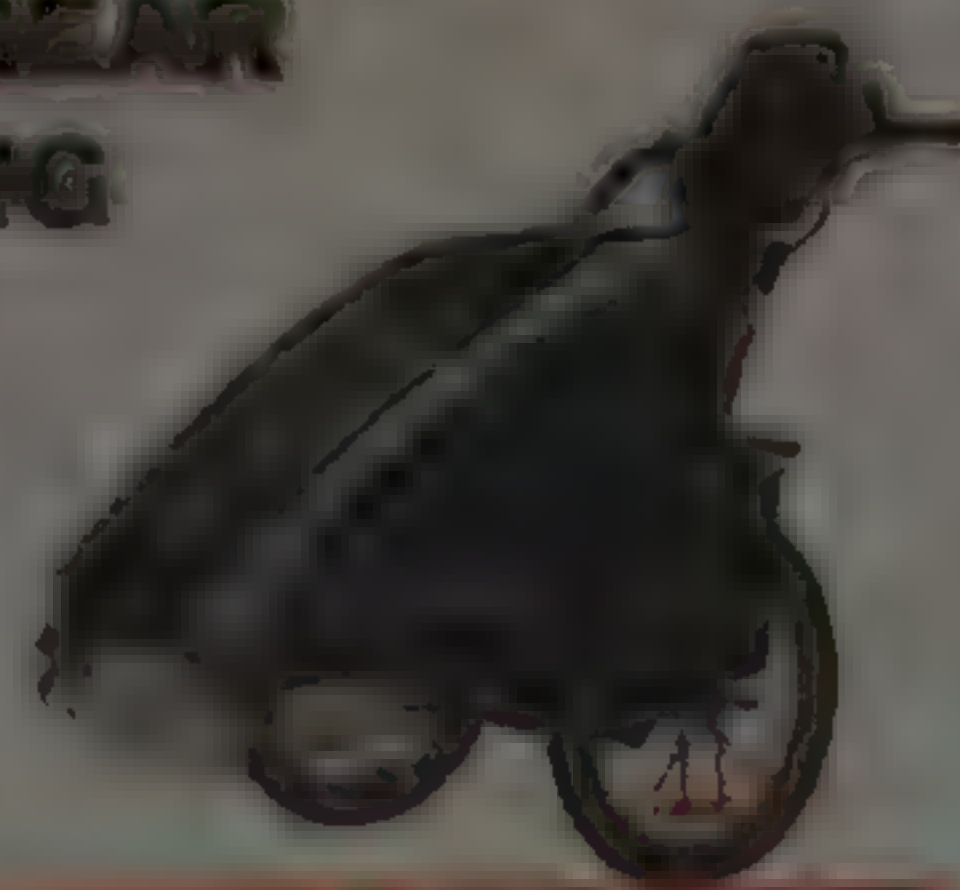


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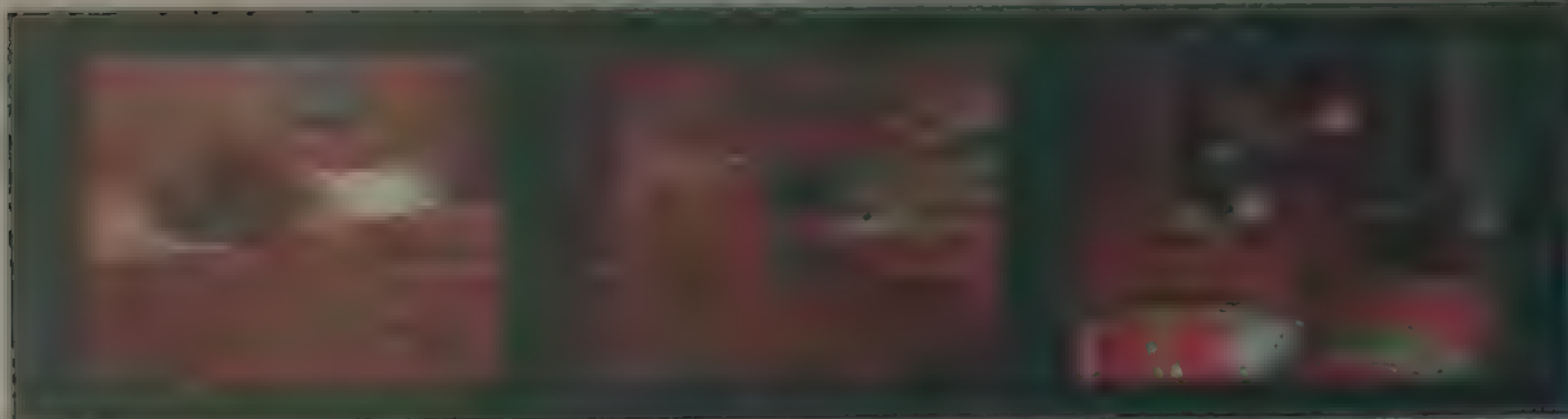
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Get lost on the road from Kunming to Dali

KEITH WYATT / keith@vuweekly.com

Although it's been a dream of mine for years to travel a great distance using the might of my own muscles, it wasn't until I met Jamie—and the second mushroom shake kicked in—that I realized how easy it could be.

Jamie is a handsome English-born Indian with close-cropped black hair and brown skin darkened in the customary t-shirt pattern famous among farmers and cyclists the world over. Staring at his hands through dark, circle-rimmed glasses, Jamie jammed a plastic-tipped filter onto the Styrofoam butt of his Chinese cigarette, then lit and exhaled. A cloud of purified smoke filled the air between us, its dry heat achieving what I thought impossible by raising the temperature in front of Vang Vien's Smile Bar by one more degree.

I took a greedy sip from my coffee banana shake while Jamie pushed the second mushroom-flecked cup to the edge of the bar beside the first. He ordered a soda and lime then turned to me with his cigarette clenched between his teeth.

"No, I'm not an athlete. I'm not even fit." He declared, his cigarette wagging ridiculously with each syllable, catapulting ashes all over the bar.

"Well you've got to be ... fit," I pressed, thinking that for years my own legs and heart had not been pushed beyond the physical requirements of chasing buses. "Otherwise how did you cycle all the way here from Kunming?"

"Very. Slowly." He answered, as his mushroom-tweaked senses revealed some other reality that caused him to swing his gaze around the beachside bar then back to me.

"It sounds so cool, man. If I wanted to do it, what would I need?" I asked.

"Not much. A bike, some tools. You can get everything you need when you get to Kunming."

"That's awesome. I think I'm going to do it!" I said with increasing excitement.

"Yeah, you should!" Jamie squealed, as he snapped off his glasses to reveal a pie-eyed stare.

"Yeah! I'm gonna do it!"

"Good. Good ..." he said, suddenly trailing off and squinting his eyes as though he were disappointed by the quality of his hallucinations. "I think I need another shake."

It was thus, on the advice of a pie-eyed mushroom-fiend philosopher, that I was inspired to start a new leg of my Asian adventure on the back of a bicycle.

For the rest of my time in Laos, the idea of cycle-touring tickled my brain like a phantom feather. Until one evening in the Laotian jewel of Luang Prabang, I hopped a bus that would take me on an epic 30-hour sojourn to Kunming, China.

KUNMING, IN CHINA'S southwestern Yunnan province, shattered all expectations I tried not to have for it. The "city of eternal spring," like the rest of China, is undergoing massive development. Everywhere old buildings have been

destroyed, replaced by either refurbished replicas or swanky Western-style commercial centres. The city's vastness of scale and scope not only suggests the presence of giants, but also recalls the grandeur of the country's ancient temples and palaces. It was here, in China, where the world is watching and the air is charged with possibilities, that I would begin preparations for my journey.

I scored a dorm bed at The Hump guesthouse near the city centre, a popular place for savvy travellers from China and abroad. Many of the Chinese travellers were enthusiastic to provide invaluable tips on navigating their homeland, while the majority of Westerners simply watched with curiosity as I accumulated my gear.

Ever since I was inspired to embark on my bi-wheeled adventure, fellow travellers curious of my plans had expressed interest in joining me. However, it wasn't until I ran into 18-year-old Alex Hughes, devouring a dripping twist cone in front of a McDonald's kiosk, that I encountered someone daring or daft enough to act on his claims of excited interest. Alex is from England, and his combined attributes of all-star athlete and reckless youth made him a perfect partner for my Indo-Chine escapade.

In a focused and potentially ill-informed flurry of activity, Alex and I completed our preparations in three days. This included buying bikes, maps, bags, bungee cords, bin-liners, tools and tire tubes. With everything apparently in order

IN CHINA

we were set to take off.

ON THE MORNING of that fateful day I awoke to an overcast sky for the first time since I'd arrived in Asia three months earlier. The clouds, heavy in the sky, cast everything in a hopeless grey, which marked not only the bleakest day in recent memory, but also the coldest. Refusing to take the weather as an omen, I shook the dust off my toque and gloves, tugged them on and hefted my bike to carry it to the street below.

With Alex behind me, we waved goodbye to our farewell committee, whose mixed expressions of fear and excitement sent butterflies fluttering in my stomach. I was reminded of the words of one of my U of A acting teachers, who said, "Every great performance, like life, is a freefall."

Until now, during my dreams and preparations for this voyage, I was standing on the precipice. And it was at that moment, when I sat on my bicycle and put my feet to the pedals that I felt I had finally jumped, surrendering myself to the whims of the road and the magic of the moment.

As fate would have it, it didn't take the road—rascally devil that she is—long to join forces

PORTHOLE'S IN REAR VIEW



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CYCLING CHINA

CONTINUED FROM PREVIOUS PAGE

with that great foiler of plans and plots, the cosmic jester. Within the first hour of cycling, a merry prankster appeared before us in the form of a sparkly-eyed middle-aged Chinese man with slick hair and a toothy grin. Clad in a smart wool suit, the colour of the present sky and appropriate enough for "The People," the jester perched stiffly on the seat of his silver motor-scooter as he sped along the road beside us.

As we got closer, I noted that nothing seemed to move on this unearthly entity apart from the sparkle in his eyes, which I now understand to have been a mischievous twinkle. Even at the time it was obvious by the too-wide toothy grin and the creases around his eyes that this man had a sense of humour. But it wasn't until Alex and I, following the man's directions, had unwittingly climbed five kilometres to the top of the steepest mountain for hundreds of miles that we would understand how deep and dark those currents of comedy ran.

AFTER AN HOUR and 15 minutes of Olympic-intensity cycling that would destroy our legs and deplete our carbohydrate stores for days to come, we arrived, not at our destination and pre-planned lunch stop of Anning, but at a dead-end mountain top vista and tourist marketplace. Two things happened in that moment when I first realized the road had ended: 1) we understood that we had been duped (and consequently made a rule to always double-check the directions we were given) and 2) I saw the hilarious look of comic disbelief on Alex's face that so perfectly matched what I felt inside, it seemed as though I was looking in a mirror. As we both burst into laughter and baffled exclamations of "no way!" I was for the first time, though not the last, thankful that Alex was inspired to join me on this journey.

Proving the harshness of the mighty mistress gravity, Alex and I descended in 15 minutes what it had taken nearly an hour and a half to climb. Then at the bottom, asking and re-asking for directions, we found our bearings and started out again on the

road to Anning. Our baffled laughter bubbled anew as we learned that the road we were meant to be travelling all day, and which we were now on, was in fact a long and steady descent.

Despite our rubbery legs, the wind was at our backs and our spirits were high. Relieved that there would (probably) be no more freakish climbs, we dug deep into our energy reserves in answer to our adventurer's need for speed and our desire to cover distance.

Shooting over a dip in the road, new butterflies came to flutter with those that had been at play all day, and it wasn't long until Alex and I arrived in Anning where we could find rest and more fuel for the fire. Although we were exhausted, we felt not like heroes, but humans; thankful, and alive to the beauty of life on the road.

Moving at a leisurely pace we took another five days to cover the 450 kilometres (which were breathtaking in more ways than one) to the mountain town of Dali, where I would take a break from cycle-touring so that I could study martial arts with one of the resident masters. ▼

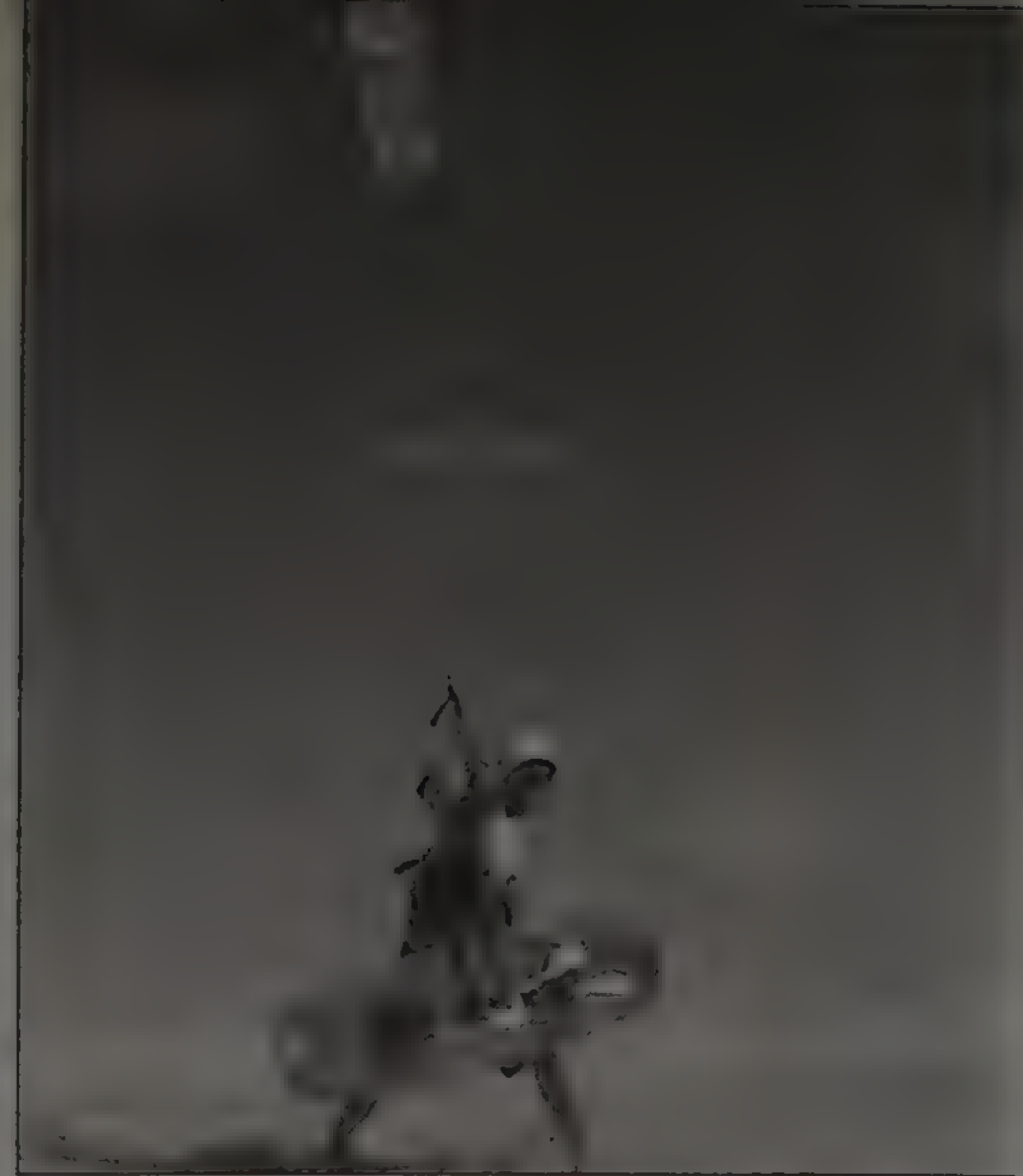
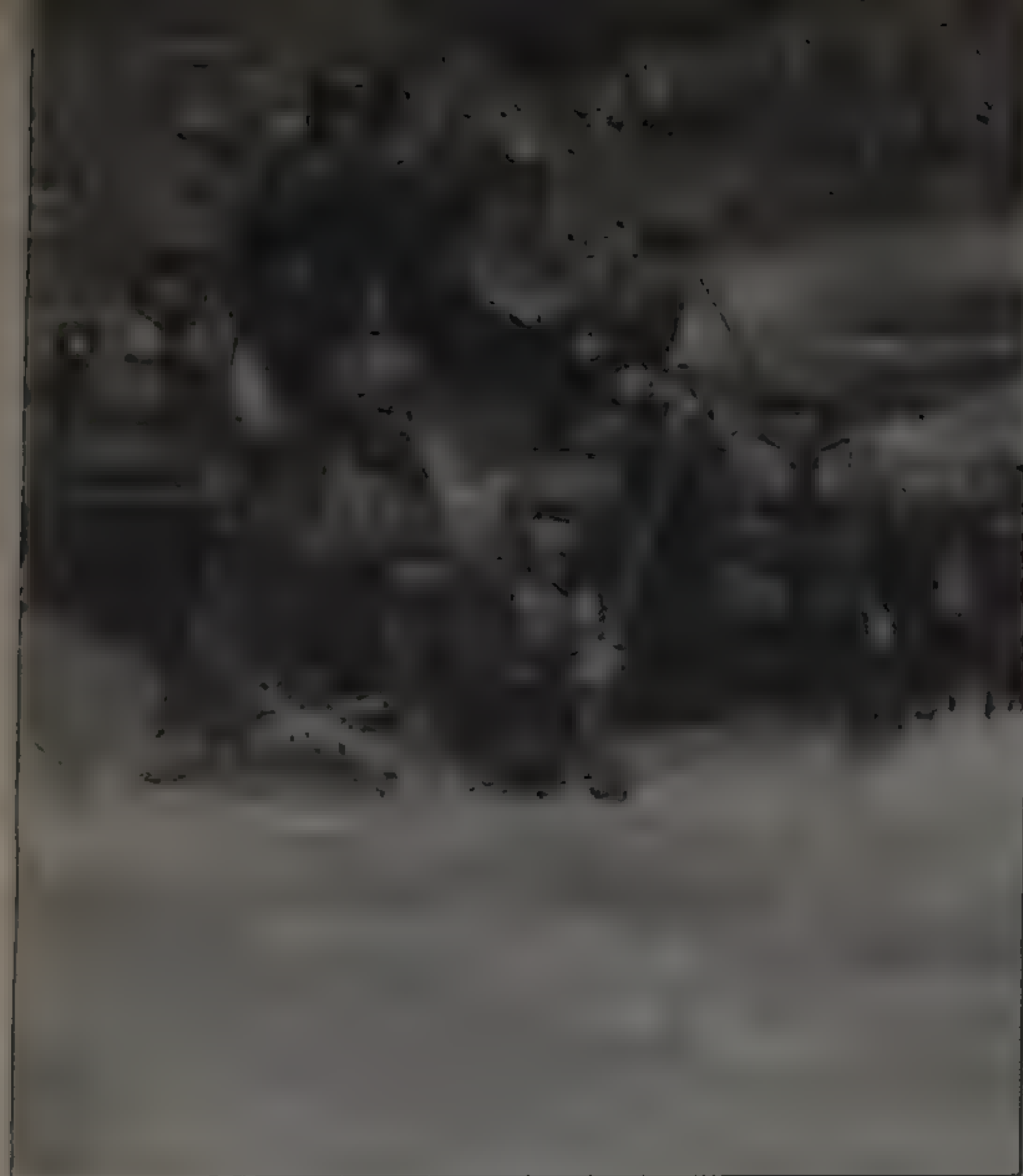


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Nepal is home to The Last Resort for adrenalin junkies

GORDON DANIEL /gordon@vuwweekly.com

Three, two one ... bungee! I leapt off the platform with gusto. Head first, arms outstretched, eyes wide and wind roaring past my ears—I'm falling faster every second. My internal organs jumped up into my chest, choking out any sound before it could escape from my

THRILLS | NEPAL

mouth. The raging river rushed up to meet me as the bungee began to pick up the slack.

Suddenly decelerating, my plummeting body stopped for a split sec-

ond before changing directions. The recoil lobbed me back up towards the bridge. Hanging at the top of my first oscillation, I was finally able to express myself. "Woo hoo-hooo!"

The spectacular 160-metre drop is the second largest bungee jump in the world and is Nepal's only jump location. While travelling through the

country last year I checked into **The Last Resort** to see what all the excitement was about.

Perched on the side of a mountain, The Last Resort is an enchanted tropical sanctuary surrounded by natural Himalayan splendour. This little piece of paradise sits 12 kilometres from the Tibetan border, a mere three-hour bus ride from the country's capital city of Kathmandu.

The resort is accessed by a 166-metre steel suspension bridge which spans across the impressive Bhote Kosi River. This river is one of Nepal's steepest and it thunders through the narrow gorge 160 metres below.

The Last Resort has been dubbed "Asia's Premier Adventure Playground" with good reason. They provide an assortment of exciting activities, which include bungee jumping, river rafting, trekking, biking and canyoning. My companion and I decided to stay for four nights and tried nearly everything.

A few hours after our bungee jump we were clambering aboard a raft and setting off down the mighty Bhote Kosi. It was a fantastic ride through plenty of class-three and class-four rapids. Our crew hollered and shrieked with anticipation as we navigated our way down the river, laughing and splashing each other between rapids.

Rafting is a great way to observe the awesome beauty of Nepal. We drifted past emerald green gardens terraced high up into the hillsides. Curious villagers looked out from their fields and school children in blue uniforms waved and shouted hello from the bridges. We passed a Buddhist stupa (a spiritual monument) seated above the riverbank and draped with colorful prayer flags. Even though we spent a solid 90 minutes on the river, it ended too soon.

WHILE THE REST of our rafting group returned to Kathmandu, we hitched a ride back up to the resort on a local bus. Since it was already crammed

full of people, we joined a dozen or so locals on top of the bus. Accompanied by a few sacks of rice, a large wooden dresser and several fretful chickens, we bounced our way back up the valley.

We rose early the next morning to bike up to the border of Tibet. The climb led us through several small villages full of chickens, ducks and goats. Squealing children chased after our bikes. At our destination, we snapped a few photos at the tightly controlled border crossing and stirred up a few scowls from the Chinese guards.

After cruising back down to the resort we decided to hit the plunge pool. This stone-lined pool is filled with running mountain water and is the perfect refreshment during the heat of midday. At night, the pool nicely complements the nearby sauna. A Buddha figure sits above the pool in the classic cross-legged pose and embodies the serenity of this magical place.

The Last Resort is as much a place to relax as it is an adventure destination. And after the mayhem of a major Asian city such as Kathmandu, a grounding escape to The Last Resort may be just what you need.

The handsome stone and slate restaurant, the Instant Karma bar, is a striking example of Nepali craftsmanship. The intimate, open air hall is the ideal place to meet other travellers and swap stories. Safari-style canvas tents are set apart for privacy and framed with abundant tropical flora. As I fall asleep to the sound of the river and the chirping of insects, my mind dreams of more adventure in the days to come.

THE SPORT OF CANYONING In Nepal was pioneered by The Last Resort. We chose to embark on a single-day outing near the resort, and it provided lots of rappelling action and heaps of fun. Surrounded by lush, green vegetation, we dropped down a series of seven beautiful waterfalls. Several 27-

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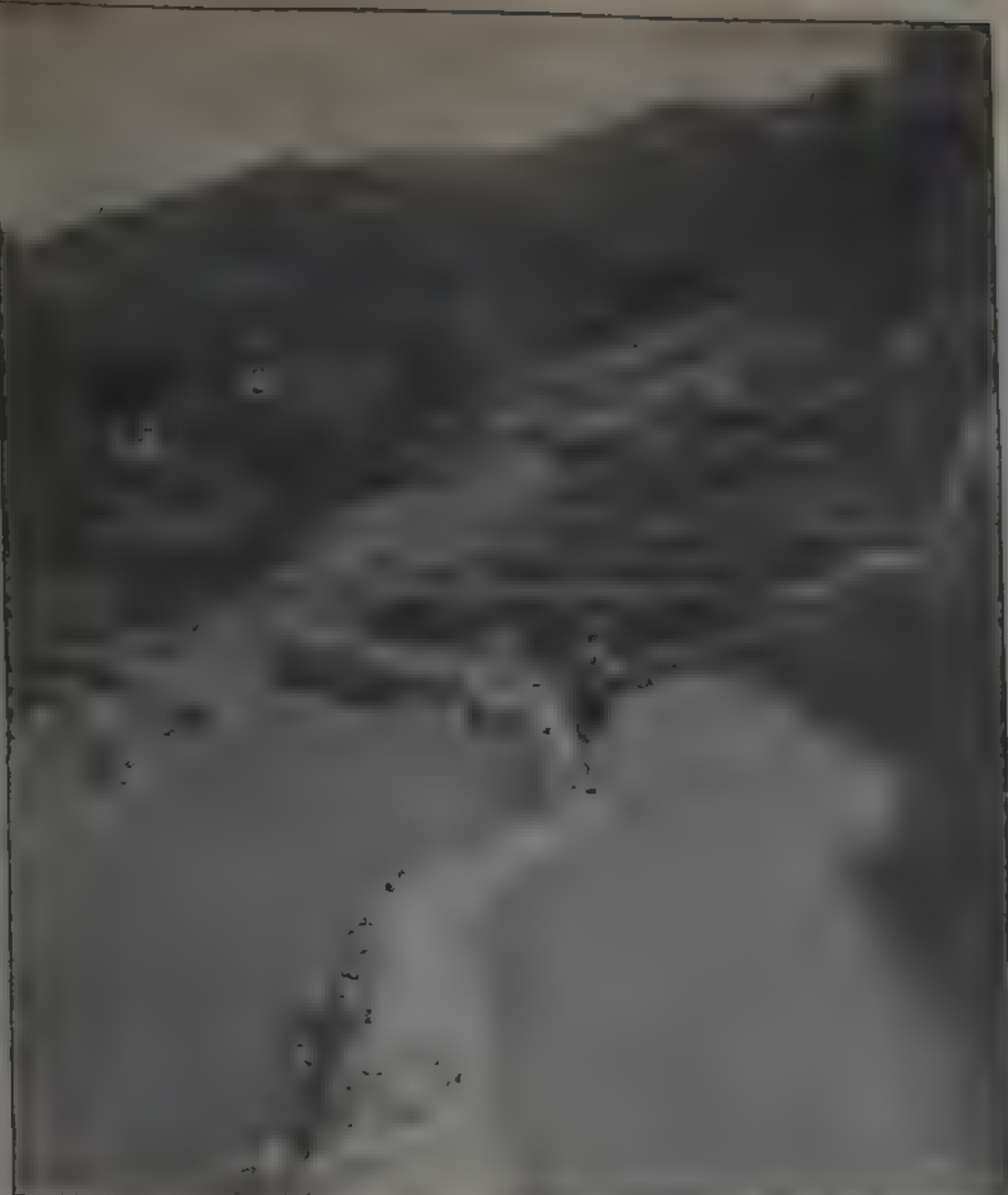
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metre drops and a large 45-metre rap at the bottom presented enough challenges and thrills to inspire us both to pursue canyoning in the future.

The last day of our visit presented one final feat. The epitome of adrenalin overload at The Last Resort is their Ultimate Swing. Once again I found myself out on the suspension bridge strapping myself into another harness. After locking into the rope I crept my way up to the edge of the

platform. The other end of the rope was secured to a set of cables that also spanned the gorge some distance away.

The vast open space before me was more than a little unnerving—it was scary as hell. The jump master flashed me a knowing grin and then laughed. Hopping off the platform, I was once again overwhelmed by the shit-your-shorts sensation of total freefall. I couldn't even breathe. An instant shot

of adrenalin ripped through my system. It was the thrill of death. And that's what made it so damn fun.

As I picked up speed, the sound of the air screaming past my ears was deafening. At the bottom of the freefall, the swing line smoothly took up the tension and sent my body into a massive arc through the cliff-lined gorge. At speeds reaching 150 km/h, my body soared above the river in the world's largest human pendulum. The whole

experience is so smooth that it's hard to tell when you have finished falling and when you begin your swing.

The contrast of Nepalese beauty and adrenalin-surging adventure at The Last Resort made for a perfect setting to contemplate the mysteries of our sometimes crazier life choices. Why do people subject themselves to these experiences? What drives us to abuse our instincts for the sake of a thrill?

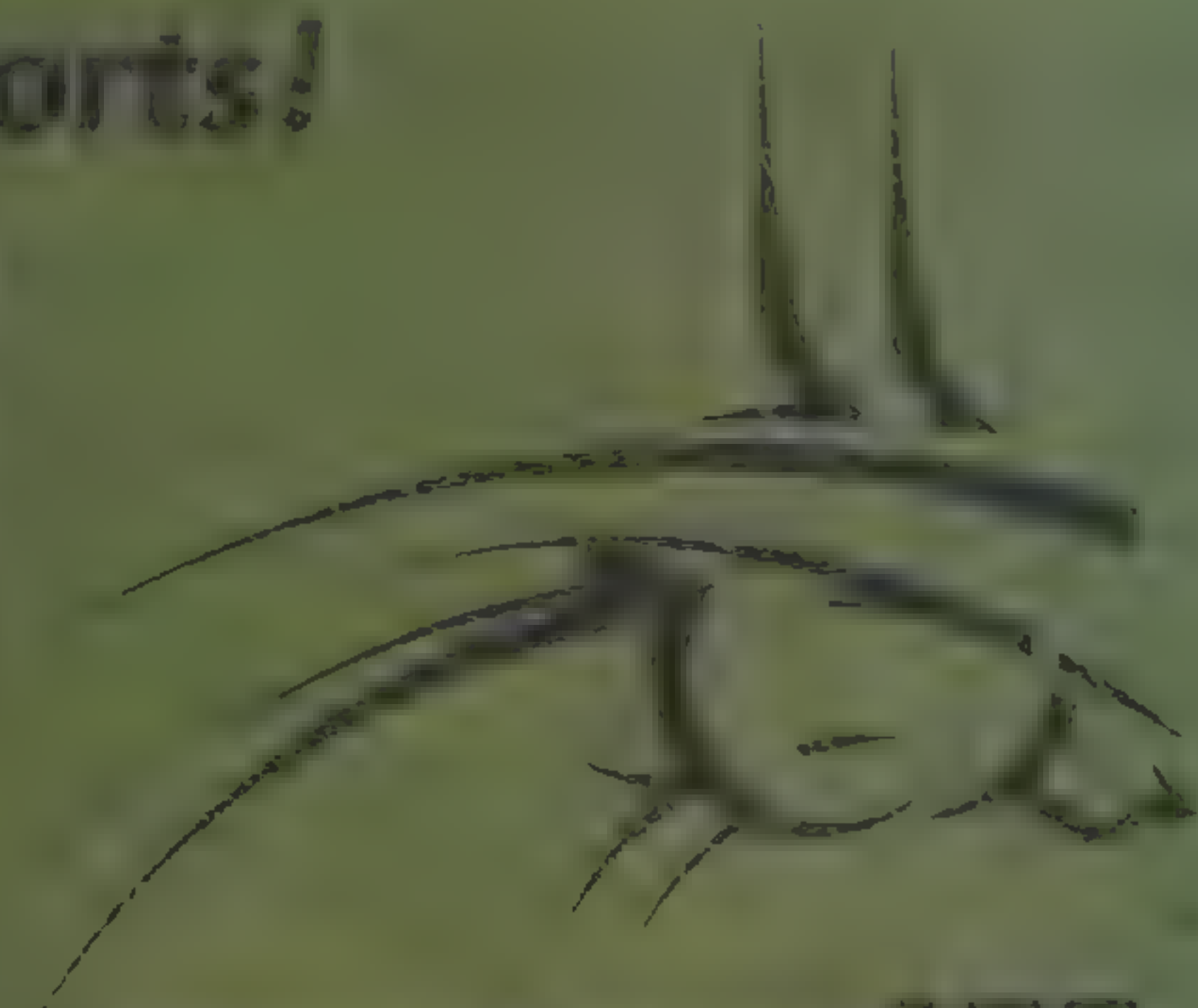
The glowing exhilaration felt after-

wards is an addictive pleasure. Perhaps it's because stress and anxiety are temporarily obliterated in that moment. For what petty dispositions can be taken seriously while confronted with mortality? Whatever the reasons, it has people from around the globe visiting The Last Resort to test the limits of their courage. As close to death as they may feel, experiences like these help keep people feeling alive. ▽

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Lesser known Banff hikes make great surprise destinations

COLIN WRIGHTMAN / colinwrightman.com

In Banff National Park there are hundreds of popular places to hike and camp, but these aren't always the best choice. Sometimes the best destinations are the ones you don't expect.

"Sorry, but all the campsites at Twin Lakes are booked," the skinny, brown haired woman told us from behind the Parks desk in Banff. It was early Saturday afternoon, and my girlfriend Stephanie and I had been looking forward to this trip for several weeks. Apparently, we weren't the only people who had planned on hiking to Twin Lakes for the night. "Would you be interested in trying somewhere else?"

We had already talked two friends, Ross and Katy, into making the trip with us and our gear was ready to go. "Sure, where were you thinking?" I asked.

Rummaging through a stack of oversized binders she produced a camping registry and a map of the Banff and Lake Louise area, pointing to a small patch of water midway between Banff and Lake Louise. "There's only one group registered at **Taylor Lake** for the night, and it's really quite pretty."

A quick glance at her well-worn hiking boots was enough to convince me that we could trust her opinion. After a few seconds of deliberation with our companions, we paid our \$14 to pitch a tent for the night and it was decided. We were off to Taylor Lake.

THE TRAIL TO TAYLOR LAKE is not particularly impressive; perhaps this is why it does not attract a significant amount of visitors compared to some of the more famous destinations in Banff National Park. After crossing the fickle Taylor Creek we found ourselves following the zigs and zags of an old fire road uphill through thick forest.

An hour and a half of listening to Taylor Creek trickling through the woods was broken when the trail



HIKE TAYLOR LAKE

bore sharply to the left and re-crossed the stream, leading into a swampy meadow at the Lake's northern tip, a glimpse of a towering cliff cut in half by a snow-filled chute visible through the foliage. Lost in the rhythm of the trail it came as a bit of a shock when Taylor Lake appeared suddenly from the small alpine firs dotted among the soggy grass and moss

Being a relative rookie when it comes to hikes in the Canadian Rockies, the scale of the mountains surrounding the small, turquoise oval of

water was impressive enough to stop me in my tracks. The trickle of Taylor Creek had been replaced by the roar from a steadily flowing waterfall at the southern end of the lake, fed by an immense glacier that is barely visible between the converging lines of two sloping ridges that descend from the south.

I lamented my decision not to pack a fishing rod as dozens of trout hopped out of the water close to the outflow of Taylor Creek, feeding on insects in the late afternoon. Stephanie quickly rolled up her pants and hopped from rock to rock to get to the burned-out forest on the other side, pausing to play with the trout fry

scuttling around the deadfall that cluttered the creek's small opening, while Ross and Katy went to set up camp.

After a quick bite of pasta, we saw our only neighbours returning to camp from the other end of the lake. A group of middle-aged men seeking solace from the everyday grind of the city, they quickly cracked a bottle of whiskey and lit cigars, voices echoing across the lake and back to camp. At least they would keep the bears away.

WAKING UP AT six am, I was surprised to find that a July frost had coated the smattering of wildflowers that peeked through the mossy forest floor, causing them to glisten in the light reflect-

ing off the lake's high walls.

The sun was just cresting Castle Mountain to the east, cutting orange and pink swaths across the jagged ridge tops surrounding the southwestern flank of the lake. I grabbed my camera, hurrying to capture the scene before the sun burned hot on the ground.

The short hike to Taylor Lake had turned out to be more rewarding than I could have imagined. The next time you find yourself in the Parks office trying to decide on a place to camp, I highly suggest that you try one of the less visited spots in the Rockies. You may find yourself pleasantly surprised. ▼

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OUT WHO CREAMED THE
DAMN! THINK RED. THINK!

WAIT A MINUTE! WHO
THE HELL IS THAT
SHADY CHARACTER?
HE'S CLEARLY GUILTY...

...OF BAD TASTE!
SANDALS WITH SOCKS?
EWWW... THAT'S A
CRIME ALLRIGHT. HE
SHOULD HEAD OVER TO
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RIDING ATTIRE!

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Peak-seekers meet a stormy rebuff on Vancouver Island

COLIN WISEMAN / colinw@vancouverweekly.com

It was early afternoon by the time my girlfriend Steph and I reached the treeline on Mt Albert Edward. The sun was quickly being replaced by fingers of clouds reaching up from the valley below. A natural staircase of broken, lichen-stained granite climbed to a small plateau a few hundred metres above, before bearing gently away to the sharp point of the summit.

While it looked pretty close, we

HIKE MT ALBERT EDWARD

knew it was at least an hour's push to the top. We had already been climbing for about three hours and the first droplets of rain were starting to feed the cascading waterfalls in the amphitheatre that lay between us and the peak. "Should we go for it?"

Steph stared longingly at the peak, knowing the answer. In the best conditions, Albert Edward is a challenging hike. Walking into a rain storm on top of the fourth highest peak on Vancouver Island is just plain stupid.

Mt Albert Edward is located in the Western corner of 250 000 hectare Strathcona Provincial Park just outside of Courtenay, British Columbia. A

classic hike on Vancouver Island, the journey to Albert Edward's 2 093-metre peak and back requires roughly 31 kilometres on foot from the Paradise Meadows trailhead just below

Mount Washington Alpine Resort. It can be reached in a single day but is most commonly done as a one- or two-night trek with a stay at the backcountry campsites of either Circlet

Lake (1 191 metres) at the mountain's base or Kwai Lake (1 173 metres), an hour's hike from the beginning of the summit trail and a slightly more challenging route.

With two nights to complete the hike, we had chosen to camp at Kwai and make the longer walk to the summit on the second day. After paying a \$20 backcountry camping fee, we set out slowly into the ferns and fir trees. Abundant opportunities for trailside-rest breaks presented themselves with each secluded lake, and whenever we stopped whiskey jacks would swirl to land on our fingers in search of an afternoon snack. By the time we reached our campsite, hints of pink and orange were already teasing the edges of the clouds on the horizon. Setting up camp quickly after the kilometre walk, we went to sleep early in preparation for the morning's climb.

ASCENDING AROUND 1 000 metres in just over six kilometres of rough trail and ridge walking, Mt Albert Edward presents a substantial challenge to those not accustomed to climbing mountains on their days off. Because of our decision to stay at Kwai, we first had to walk over three kilometres to the trailhead from the Kwai Lake campground through rolling, beautiful meadowlands, replete with wild flowers and muddy tracks adorned with the footprints of a wide variety of wild life.

After pausing to fill our water bottles one last time at a small, clear pond at the foot of the climb, we began. The route up Albert Edward's eastern flank begins with an abrupt scramble up a rough, steep and heavily forested face. Within 15 minutes, I was sweating heavily in shorts and a tank top, cursing the weight of my camera as I reached overhead for roots to pull myself through the gullies and cliffs through the steepest part of the climb.

Following an hour of scrambling



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MT ALBERT EDWARD

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through the rough terrain, we abruptly rested the first section of the climb and were greeted with a distinct change in the landscape: a small plateau speckled with stagnant pools of snow melt and short, wind bent conifers clinging to jagged rock formations.

Behind us, we could see the ski trails of Mount Washington rolling away towards the Straight of Georgia and the glaciated Coast Mountains on mainland British Columbia. To the east, the peak of Albert Edward came into sight behind the sharp line of a nearby ridge. Cresting the ridge, the mountain opened up over a 100-metre cliff face, dropping into a scree slope adorned with melting snow fields that continue to cling to the walls of the deep basin late into the heat of August. The caroms of falling rock echoed throughout the vast bowl every few minutes, reminding us of the magnitude of the mountain environment that we had entered.

AS WE BEGAN to climb again, a bank of fog crept up from the valley to our feet, obscuring the rock cairns that had lead us up the mountain. Steph stared at the peak. "Should we go to the summit?"

She pretended not to hear as I dug my flimsy red windbreaker out of my backpack and wrapped it around my

back, repeating my inquiry. Biting rain blew over the ridge, pushed by a wall of dark, rolling moisture, intent on sapping the warmth out of this August afternoon. One final look and I turned down the ridge, knowing that we wouldn't make it to the summit that day.

As the rain brought rich, green hues out of the previously dry and dusty foliage, my jacket quickly soaked through. I had naively trusted the weather forecast, ignoring the fact that mountain weather can change in an instant, and was now paying the price. Sharing the remaining trail mix with Steph and picking wild blueberries as we walked, the wrinkles in my heels began to burn as moisture rubbed its way through my boots and into my socks. I tried to forget about the oncoming pain and focused on shuffling my way down the crags of the mountain to the trail back to camp.

As I trudged the last few metres up through the forest, the whiskey jacks poked around our campsite, singing in the rain. Within seconds of returning the only sound coming from our tent was the deep breathing of worn-out bodies. Even though we didn't make it to the summit of Mt Albert Edward, we had been rewarded with amazing views and the unique experience of being perched high on an alpine ridge on the fringe of a coming storm. Besides, the mountain will be there next year, and next time I will remember to bring a rain jacket. ▽

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Unending scenery topped by Deception Pass

STEWART PHILLIPS / stewart@vnewweekly.com

Motorcycling has its own parameters. When a ride goes well—good weather, good route, food and fuel when you need them and no bone-breaking, skin-ripping collisions—almost any destination is disappointing. You just hate to see a ride end.

And in Canada, it's easy to find good rides. Roads, amenities and scenery are readily available, though, hard to think of it, so is weather, so it can mess things up. So, although the appeal of motorcycling is the freedom, the best rides come with some rules, including

- Do a bit of planning so you don't get into a predictable storm
- Be kind of prepared in case of an unpredictable storm
- If things go sour, man up

The long-term forecast was in my favor last summer when I punched it

GUIDE MOTORCYCLE TOUR

out of Kamloops to Victoria on the first leg of a five-day cruise. It was still good the next day heading west from the cap city to the Sooke pools, then up the west coast of Vancouver Island til the pavement ends at Port Renfrew. A remote and rugged land, the deep harbour draws boaters from across the oceans as well as plenty of landlubber tree huggers, out to smoke weed and commune with Mother Nature.

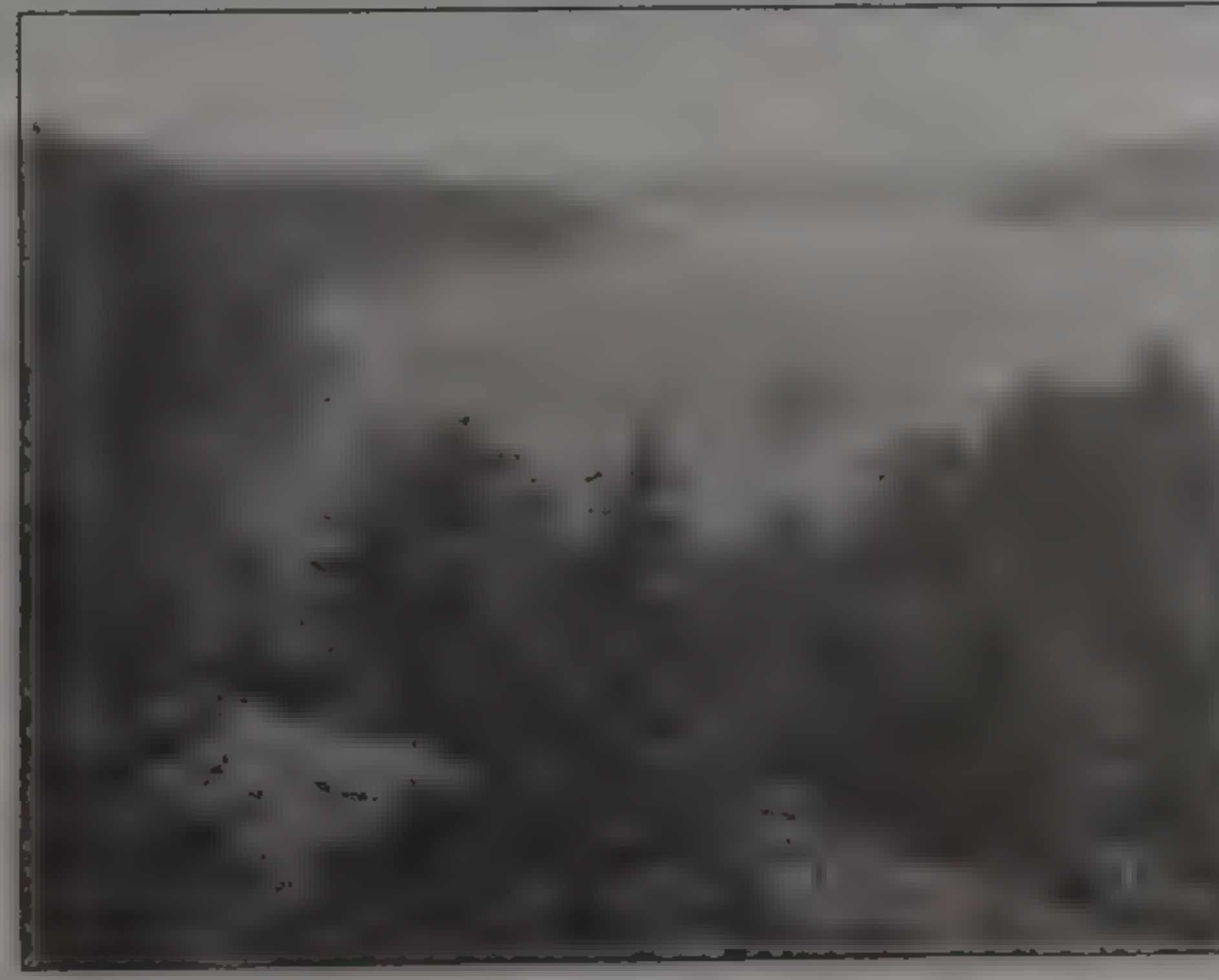
More often than not, Mother Nature around here does all her talking through clouds, fog, drizzle and merciless rain that can last for months. Fortunately, that week, she shut up or went north and I didn't miss her.

Like all the great pretzel routes in and around Victoria, the road to Port Renfrew is much better suited to sport bikes than my heavy, low-to-the-ground cruiser. The tighter curves are scarred from grinding metal off the undersides of bikes like mine. There's really nothing like having your bike suddenly redirected toward a rock at speed.

The twisty, rainforest road runs by lakes, beaches and viewpoints, drawing cyclists from far afield. That's the draw for the group from Michigan who followed coastal routes all the way from Florida to Port Renfrew. We all ended up back in Victoria, but as they headed northeast across Canada, I crossed the Juan de Fuca Strait to Washington's Olympic Peninsula.

Heading onto American pavement, I rode west through fishing villages and lumber towns toward Neah Bay, the most northwestern point in the contiguous US, a native reservation that shares about 60 per cent of its border with the beautiful, blue Pacific. Surprisingly, it's not far from Port Renfrew, though it feels a world away.

In spite of the sun, I layered up and



as I approached the distal, ocean-exposed point it got cooler and cooler. And so did the economy—the remoteness and climate had driven people away from the once-thriving coastal towns and there is no sign of a pending recovery.

Doubling back to historic Port Townsend, I toured the once-rich city's restored Victorian architecture

before bunking down at the hostel at Fort Worden State Park, site of an army base built in 1902.

THE FOLLOWING MORNING, in the cool of a seaside dawn, I took the Keystone ferry to Whidbey Island and the start of Hwy 20, which runs north to the breathtaking Deception Pass State Park.

The scenic highway includes a bridge far above Deception Pass that offers breathtaking views of the ocean on one side and the island-studded inlet on the other. It's easy to imagine how Deception Pass got its name: it offered hope to British explorers who rounded Cape Horn and made their way up the west coast, still seeking the elusive Northwest Passage.

The postcard-perfect cliffs and islands amid the shimmering water so far below are the epitome of calendar art. Cameras can't capture its expansive beauty, its shifts in lighting, the action of the waves against the rocks, nor the undulating reflections of the billowing cumulus.

Seabirds and sailboats add their own activity. Otherwise, there is little to distract a viewer from the vast, untouched natural setting. The same currents that caught early navigators still swirl against the steep outcroppings. With no development, the forested landscape is essentially the same that they saw, though they looked way, way up—oblivious that someday, in a world beyond their imaginations, others would look down from a steel span across the chasm.

Up through Anacortes and back on the mainland, the weather grew warmer away from the ocean and deeper into the Skagit Valley. This is one of the things that carves their way into a motorcyclist's psyche. The shifting scents of the ocean—briny waters, wet sand, seaweed in the sun—are carried on breezes that vary in temperature and intensity, then give way to the fresh scents of green grass and fir forests. Farther inland, through North Cascades National Park, down into a valley soaked in sun, the dry air carries the scents of pine forests, mown hay, dust and crops, cattle and horses. Then there are apple and cherry orchards; a cool river somewhere out of sight; and diesel fumes—a warning that there may be a big truck around the next curve, slowly ascending and blocking the lane.

And eventually, there's the smell of smoke—smoke that lasts for kilometres, and then a swarm of grasshoppers, followed later by a second swarm, flying across the highway in a hurry to get somewhere, anywhere, away from where they were.

They're a warning, too. If they're driven by a forest fire, it will drive deer in the same direction. But for now, it's just me versus the 'hoppers that splatter the windshield, ping off the visor and speckle my leathers. It's great sport and the final tally rests at grasshoppers, zero; motorcycle, 1.5 million.

Hours later and 200 kilometres away, the smoke still lingers as the Tulameen forest fire grows to the west. By evening, the sky over the Cascade Mountains is a smoky, blue-grey canvas, punctuated by an eerie devilish-red sun.

And as I headed north to the Canadian border at Oroville, the Goat Herd, which is a Pontiac GTO club of late '60s and early '70s V8-powered GTOs, roared south, back to Oregon and Colorado. The club had spent a couple of days in Kamloops at the Hot Night in the City car show and I was glad to catch a bit of it after all.

The day had started on the Pacific Coast of Washington's Olympic Peninsula and ended in Kelowna in time for a late dinner and appropriate beverages at Rosy's on the lake.

All in all, a pretty fine day and a perfect ride. ▾

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For those about to rock ...

JEREMY DERKSEN / snowzone@vancouverweekly.com

Lots of people say they want to climb Everest once in their lives, but not many people actually do it. I, however, just want to climb; sure, if I made a summit, any summit, that'd be great. But before I aim for such lofty heights I'd just like to get proficient at climbing in general.

I've got the basics down, having already availed myself of some instruction from a few more experienced friends. They taught me how to belay and how to make a double figure-eight knot, then started talking about climbing trips to the Rockies this summer. I'd been to climbing walls before and had fun, but watching spider-like climbers use two-finger holds to weave and twist their way up and around overhangs, I knew there was more to it than flailing up a wall indiscriminately. I might not be

scaling skyscrapers any time soon, but at least I could be a little more capable when I made my foray into the wild.

It was with this goal in mind that I headed to **Vertically Inclined Rock Gym** for a primer on climbing—what

ROCKS 101

an inexperienced climber should know, some tips on technique and a few advanced pointers.

VERTICALLY INCLINED, or VIRG (pronounced "verge") as it is known to many, is located at 8523 Argyll Road on the south side of the street. With its entire facade painted bright lime green, it's a hard building to miss.

When I arrived, head instructor

Jason Day was there to meet me. Before tying on, we discussed some of the basic elements of climbing.

"The first thing people learn isn't climbing, it's rope management," he began, "how to belay (managing the slack in the rope between you and the climber), tying into the rope and putting on a harness—the safety aspects of climbing."

This much I had down. Day continued on to explain more about technique.

"Feet create the foundation for the rest of the body," he explains. "There's a lot more to the feet than most people expect," he said. "The next thing is to find a nice stable position; we talk about triangles and different ways to balance. After that, it's about weight transfer—using legs and momentum."

From my own experience, this is easier said than done. By instinct, the



first thing most of us do when we begin to climb is pull. But while this might work for a short ascent, it's not going to get you far. I'd tried to climb above overhangs before, and my forearms would first begin to burn and then finally give as I tried with every ounce of strength to hold on for a few more seconds.

"Everybody's arms are sore and tired when they first start climbing," Day smiled. "So we focus on how to move more efficiently, using less arms and more core and legs."

ONE OF THE FIRST things people notice about climbing is the shoes—more macho than ballerina slippers but just as tight.

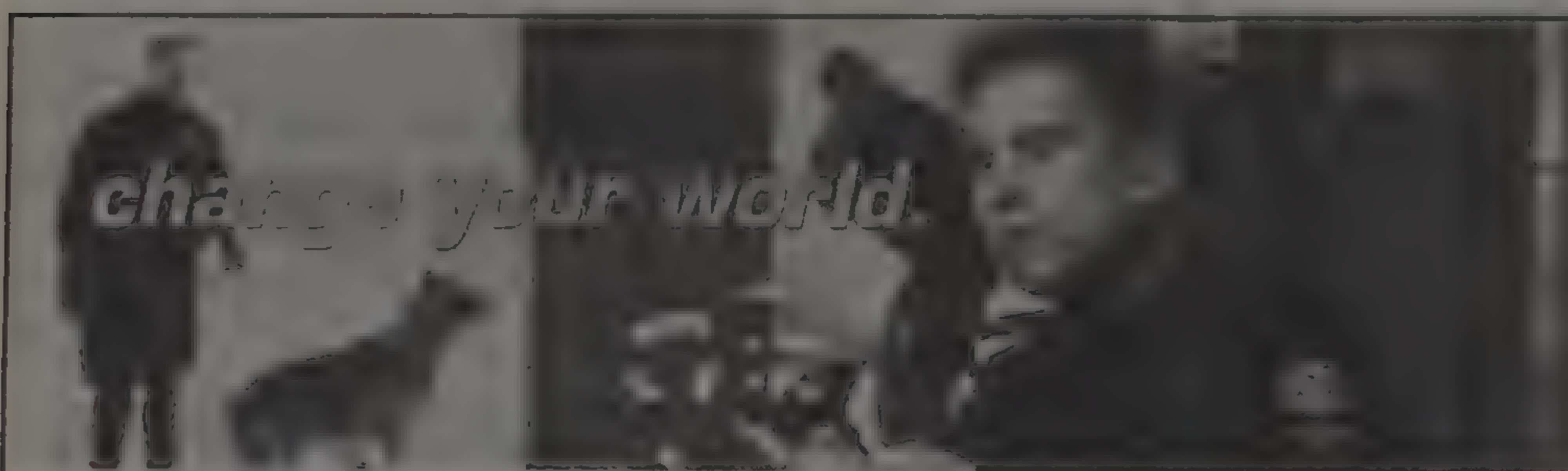
"A tight fit is good. It shouldn't be painful, but having your toes slightly curled in the shoe makes them

stronger," Day said. "Just like your fingers, if you straighten them out they're not very strong but if you curl them over, they're really powerful on a smaller surface."

"The key is to use the tips of your toes. That's where you get the most power and sensitivity. Also, by being up on the toes, you can pivot from one side to the other without having to reposition your foot."

Day picked a wall for us to try some of the concepts we'd just been over. I tied in and followed the yellow tagged path he suggested, realizing I went that following a route is more difficult than just grabbing at any old hold. Planning out your moves becomes more important. Halfway up I found myself stuck, not sure how to get my feet in the right place.

Day called out to me to pivot. Slow-



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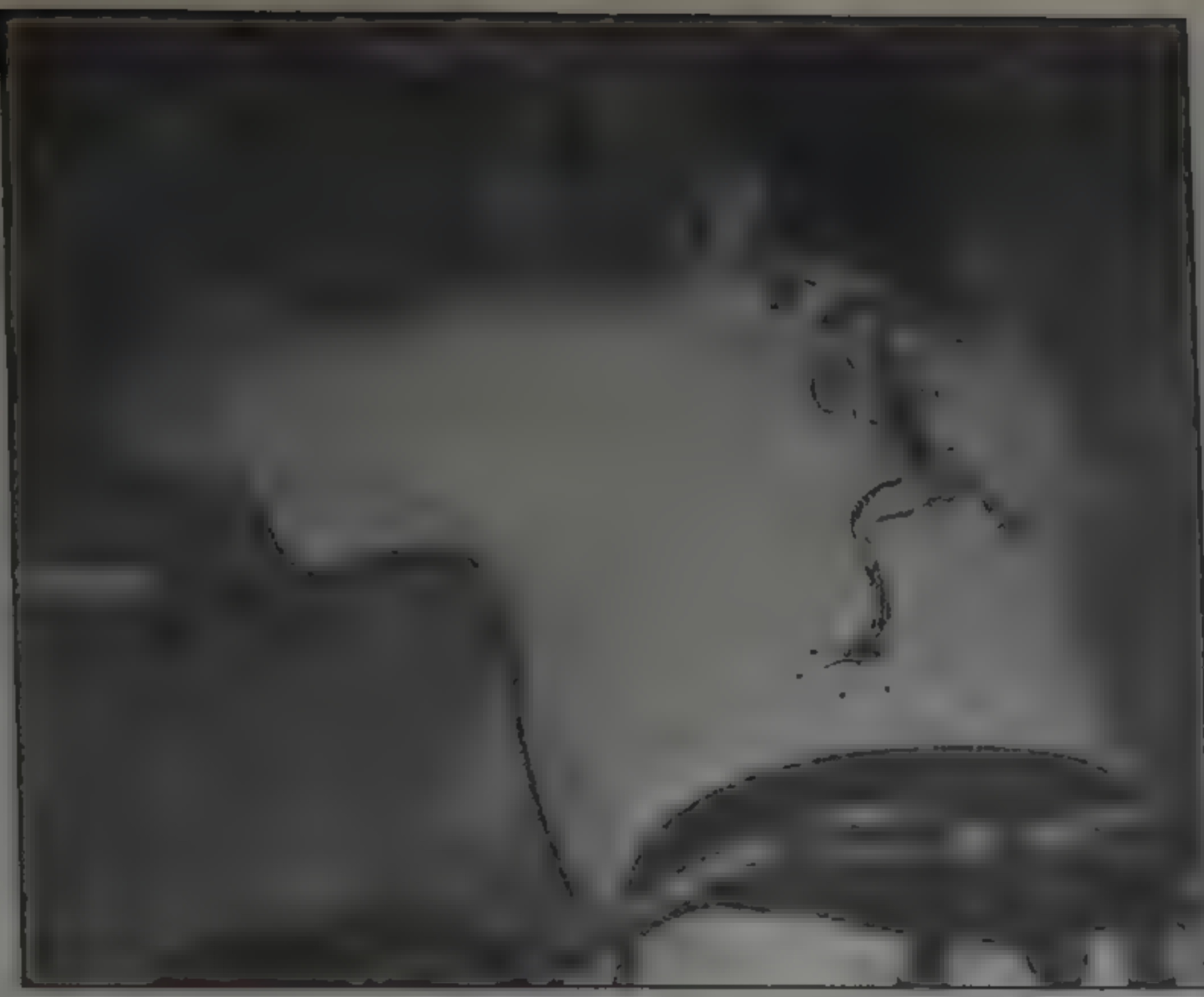
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ly, I turned my foot and it worked, giving me more range to move my other foot into position. But it was still an exercise in brute force. This is where triangles come in.

"If you've got two feet on the wall you want one hand lined up between your feet, or both hands and one foot," Day elaborated. "Essentially, you go back and forth between trian-

This made a lot more sense to me when we moved over to another section of the wall and got rid of the ropes to do a little bouldering. Day's form was smooth as he moved back and forth horizontally across the wall. I tried to mimic that effortless style, but found myself having to think about each move. When I got it right, though, it seemed easy and it made sense. Those triangular movements combined with proper weighting and good legwork are what make a good climber stand out.

TAKING THESE SKILLS and moving them outdoors is another matter. "In the early part of the season, the biggest thing is endurance. The first time you go out, you get past the height of the gym and you realize you're already tired. The important thing is to get in some good cardio mileage so you're ready to go."

On the whole, though, it's an excellent sport for building strength, flexibility and endurance at the same time, Day says, whether you climb inside or out.

"Climbing is in the same category as gymnastics and dance. If you go to the gym to work out, you're isolating muscle groups, whereas in climbing you work everything at once."

When you do get out to the mountains, Day cautions, be sure to take the terrain into account. He mentions that he's heading to the Grand Canyon soon. There, the rock is softer and the temperatures much hotter compared to the sharper and more brittle rock faces in the moderate climes of the Rockies.

"I've been climbing in the Rockies and had rocks the size of toasters come off in my hands" he says.

For the experienced climber, there are other things to focus on as well.

"Visualization is a big thing, planning out your route in your head. Then, the next time you get to the climb, you've already dialled in all that stuff, and you can get down to business right away. There are also advanced moves, like the backstep.

It can help you read the route better as you climb, so you'll be able to identify a pattern and match your moves to it."

With the explosion of climbing culture in the last few years, there are plenty of ways to learn. The Alpine

Club of Canada offers climbing courses throughout the season, and the University of Alberta also has a climbing wall to practice on.

VIRG has courses for every level of climber, including a 10-week intro for adult climbers, called ASPIRE. For

\$343, you spend five weeks learning technique and top-roping, and then another five weeks on lead climbing. On top of that, you get a 10-visit pass to practice the skills you've learned. They also offer shorter, hour-long introductory courses and children's

courses

Everybody who climbs has their own reasons, but rather than set Everest as a goal, the important thing is just to push yourself to improve.

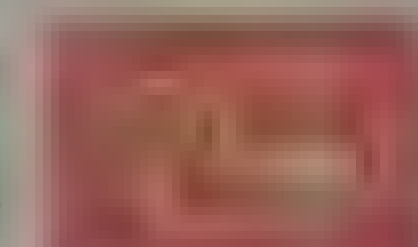
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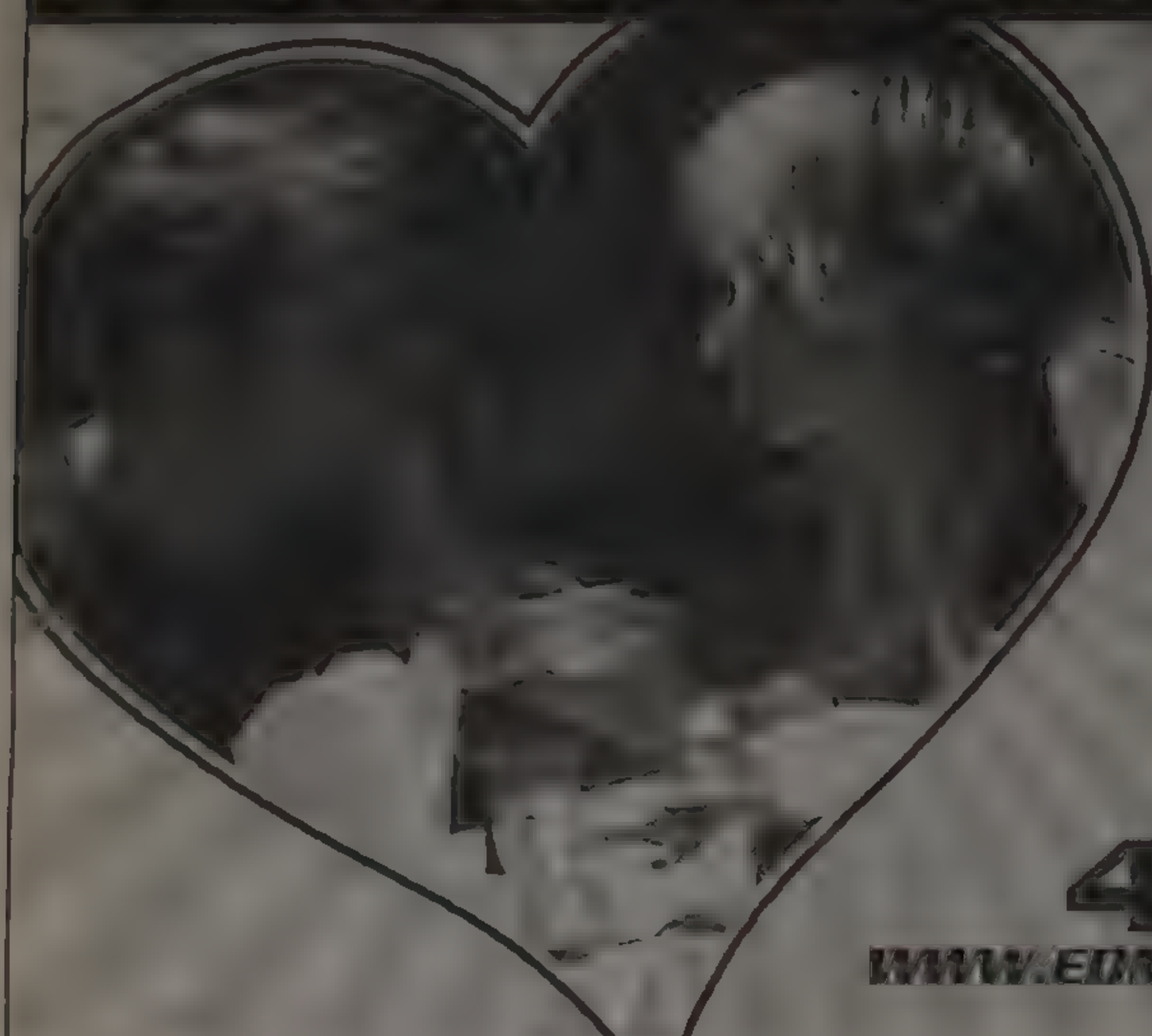
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Let's be Frank about the surfing in New Zealand

BRIAN ZUREK / brian@vancouverweekly.com

Ever wonder why there are so many surfing magazines on the shelves at your local quick mart? With Edmonton's closest surf beach nearly 1 200 km west, one has to wonder.

I certainly did. Surfing certainly looks pretty cool—heck, I saw *Point Break*. I even tried surfing several times over the years in Tofino, BC, or during other holidays in warmer climes ... but I never really tried to surf.

Back in January with my mind wandering while I wandered around New Zealand, I decided that I needed to surf—or at least, give it a regal go. I'm currently in New Zealand pedalling my bicycle from north to south and back again, because it has always been something that I wanted to do. Cycling is fun but surfing looks cooler, so I figured that I could find some time to hit the beach, get sand in my shorts and surfing under my skin.

Even by bicycle it doesn't take long to find a beach in New Zealand. Good surf beaches take longer to find, but rusty old vans with surf boards on the roof don't. So I followed the vans to find the surf. And they led me to Frank, as in the Surfing with Frank Surf School in Gisborne, New

HIDE THE WAVES

Zealand. He taught me to surf and drove me around in his van, a white, milled-out ex-tradesman's workhorse of a van that was full of all things surf—including surfboards.

A van is to a surfer like an office is to an accountant—a happy place. Stereo speakers and board wax, meet calculator and stapler. Surf vans line busy surf beaches. Board-short and sunglasses-wearing surfers mill about, swapping stories about the waves that got away and the waves that were caught. They're content in themselves, at the beach, and made more content by Jack Johnson being played in someone's van.

Most of the surfers that I met were keen on surfing—a judgement that I made strictly by counting the number of surfboards that each owned, seemingly a board for any occasion—big surf, small surf, etc. Frank had no fewer than eight boards in his van (as a cyclist I can relate, owning several more bicycles than I can ride at any one time). New riders start on longer, wider boards, and boards shrink as one's skill improves. Once you've got the skill, boards can be virtually any



size or shape to match the seemingly endless types of waves.

For unskilled legs like mine, the longer board was appropriately stable for catching appropriately small waves. Add some board wax for grip and a wetsuit for insulation and at least I looked like a surfer.

PATIENCE IS ONE of the most important attributes of good surfers that I met, and I saw patience in Frank. As with most outdoor activities, the environment determines the potential for fun, the potential for surf. Big swells, low swells, high tide, low tide, on-shore wind, off-shore wind are only some of the variables that determine if the surfing will be sound—and they are all uncontrollable.

Not only are they uncontrollable, but they are usually difficult to determine from any location other than a surf beach. If one wants to surf, this necessitates a trip to the beach whether the surf is right or not—much time invested with little time spent surfing when the waves are poor. Good swells, clean waves and a slight offshore wind make surfers take to the beach. Due to variability in weather patterns, sometimes good swells don't come for weeks. This makes for grumpy surf towns and cranky schoolteachers, but low truancy in the local work force.

There is no mistaking the surfer's attitude as anything but unique. If attitude were measured by the tilt of a La-Z-Boy, then a surfer's La-Z-Boy would be fully reclined—fun, easy, relaxed. Frank was the typical surfer dude—inclusive, non-judgmental with a supremely relaxed attitude. He moved to New Zealand 20-odd years ago because California was too busy. He grew up surfing and has the liver spots to prove it. A physical education teacher at a local school, he taught surfing lessons during the summers to anyone who wanted to learn. Passion for surf-

ing has permeated everything that Frank is—his home, his van, his job, his mates and his speech. He lived on a surf beach, his van was stuffed with boards, he surfed every chance that he could (in his spares during the school day), he visited on the beach almost as much as he surfed the waves, and he spoke like a 14-year-old. And he was one cool dude.

FOR A GUY ON a bicycle, the van, the gear and the attitude can be substituted or copied, but the one thing that can't be cheated is skill. Surfing requires subtle skills and abilities, and a sense and feel of the water that doesn't come easily. It comes with water up the nose, lots of paddling, missed waves, waves crashing on one's head and usually big smiles. Requiring paddle strength to find a wave, good surfers leave effort behind after the paddling is done, relying instead on skill, feel and athleticism to catch the wave, hold it and ride it. Frank came to life on a surf board. He didn't look that good in a wetsuit, but he looked at home on a wave.

In time, though, land-locked prairie boys can get the hang of it and regularly catch some good surf. The feeling of the board squarely under one's feet, carving up and down the face of the wave is truly exhilarating. There is something about crashing through the surf, scouting wave-sets, catching a wave and riding it towards shore that never leaves your mind. For whatever reason, they tend to be experiences that you need to repeat again.

I now know why there are so many surf magazines on the shelves of land-locked grocery stores in the middle of the Alberta prairies: there is nothing more magnetic than watching a beautifully formed, perfectly curled wave as it steepens, curls, and breaks—or the feeling of riding it.

Thanks, Frank. ♥

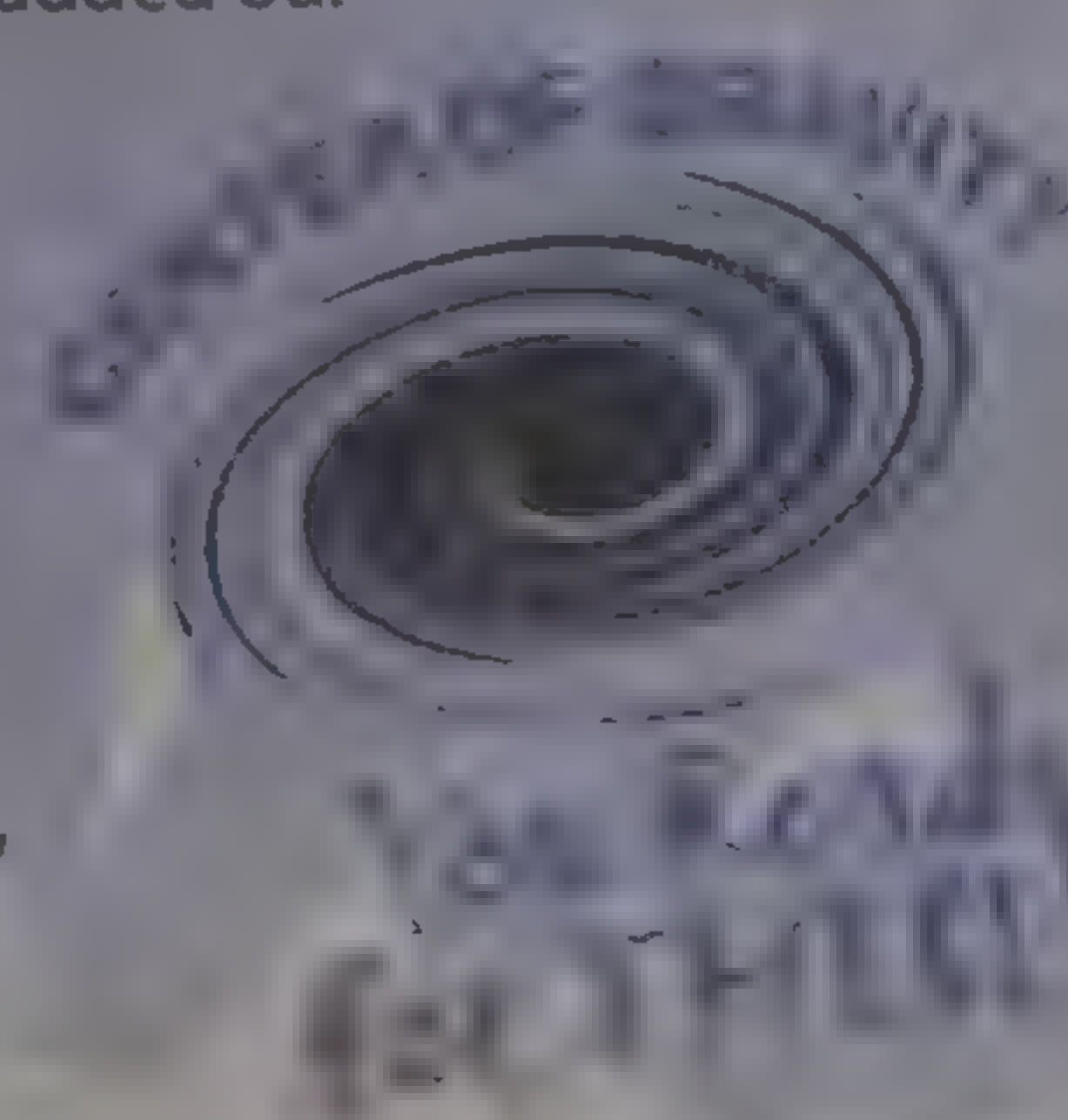
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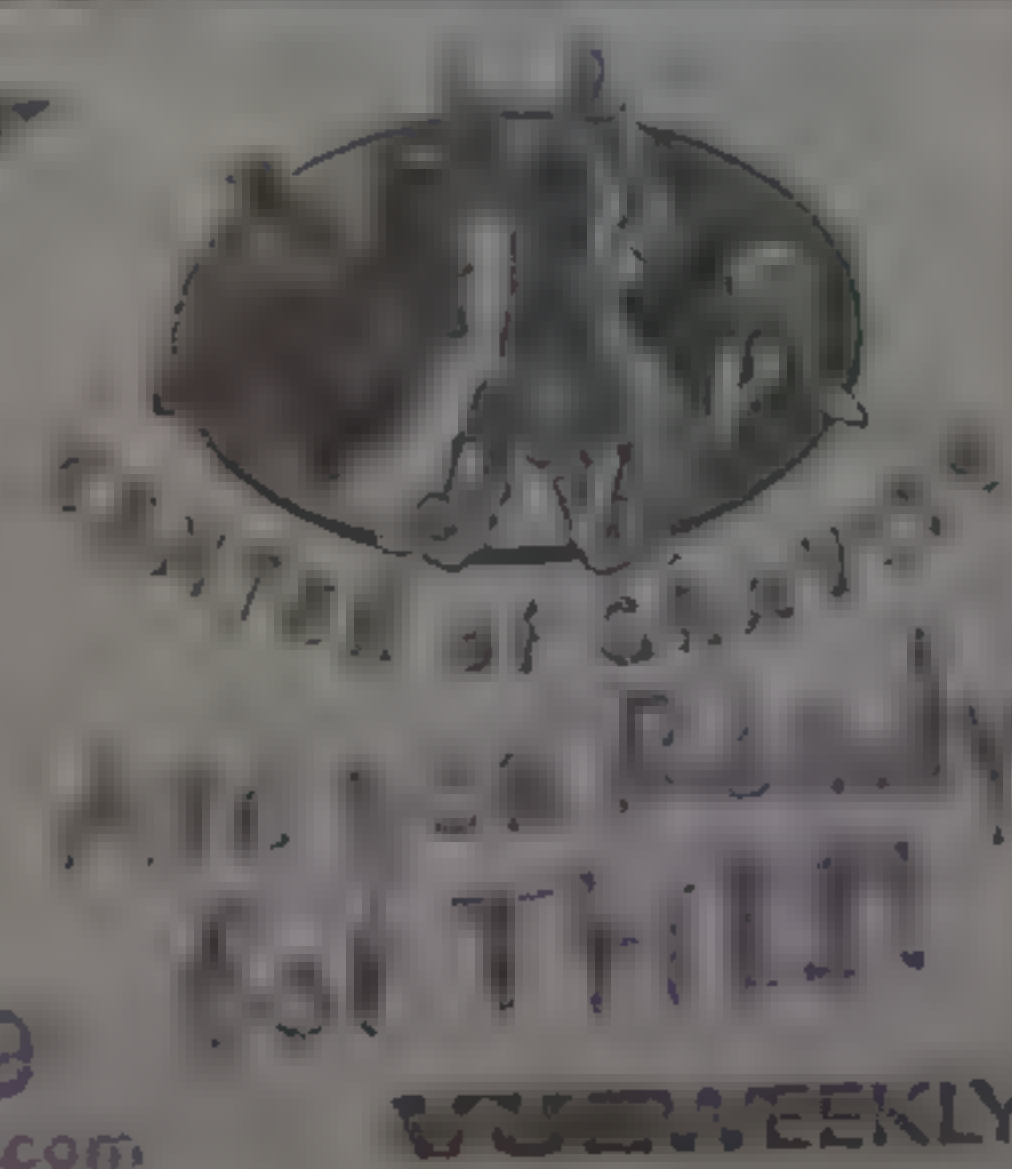
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Radiant City tries to find the end of suburbia

JOSEF BRAUN / josef@vueweekly.com

In Calgary, there is no darkness on the edge of town, because there is no edge of town, only a seeping morass of subdivision, slight variations on the same bland fabricated residential construct, spreading ever outward from a relatively diminutive urban centre.



I remember once driving with a Vancouver friend, emerging from the foothills as the first waves of sprawl appeared on the horizon. She stiffened, and her eyes widened. She said, "What the hell is that?" I said, "That's

Shifting between the monitoring of a newly resettled suburban family and insightful commentary from the likes of James Howard Kunstler, Mark Kingwell and Joseph Heath, *Radiant City* examines the phenomena of Calgary's acute case of suburban sprawl from myriad perspectives. All of them are sympathetic to consumers trying to make a home, none of them even remotely flattering this seemingly unstoppable mutation of modern civilization.

Though the filmmakers frequently light upon moments of diverting irreverence, at the core of *Radiant City* are serious questions regarding how we assess quality of life, the importance we place on cultural, environmental and class diversity, and our sense of what constitutes a genuine community.

Gary Burns's films include *The Suburbanators* and *waydowntown*. Jim Brown's a writer and broadcaster familiar to CBC listeners in both St John's and Calgary. Their collaboration on *Radiant City* suggests a rather remarkable synthesizing of sensibilities, touching on their respective backgrounds in fiction filmmaking and journalism to arrive at a documentary that doesn't so much subvert the form as kind of shake it to life. We spoke in a Toronto lounge just as *Radiant City* began its own sprawl into Canadian theatres.

VUE WEEKLY: Given your disparate backgrounds, I'm wondering what brought you two together to make *Radiant City*.

SPRAWL

OPENS FRI, APR 27

RADIANT CITY

WRITTEN & DIRECTED BY GARY BURNS,

JIM BROWN

FEATURING BOB LEGARE, JAMES KUNSTLER,

DANIEL JEFFERY, JANE MACFARLANE

GARY BURNS: We knew each other socially. Actually our wives met at a thing in Banff while Jim was still in the Maritimes. I'd had this lingering idea that someone should make a documentary about the suburbs. I mentioned it to Jim at a New Year's party, and suddenly we both just agreed to do it.

It seemed like the right time. Bronconnier had just become mayor, and developers had basically bought him, financing his extremely expensive cam-

City that we spent time in these newer suburbs where you can't even buy a carton of milk. If you're a kid and you want to just walk to a corner store, it literally becomes a daytrip in some of these places.

JB: It's fine when you're three, but once you're running around, you want to get out and spend your allowance without asking for a ride. And you're stranded. My son has friends that live in a community where they don't even have bus service on the weekends.

VW: When I was growing up in Calgary every other kid I knew had a car at 16. Getting around without one seemed tedious, disproportionately time-consuming or just impossible.

narrator.

JB: It's harder to link elements without a narrator or on-camera host. Every time we wanted to change direction, we had to find that transition within the material we'd shot.

VW: The shape that the central family's narrative gradually takes, with this sort of pulling away of the curtain, reminded me somewhat of Imamura's *A Man Vanishes*. Was there a particular model you looked to in playing with the film's layers of reality and contrivance?

JB: Well, there's Abbas Kiarostami's films, those moments he cultivates that allow you to see how the film's working while you're in the midst of watching it.

VW: You've mentioned that you weren't interested in specifying the Calgary location, but I wonder if there aren't unique conditions, geographical or political, that make Calgary especially conducive to suburban sprawl

GB: Well, almost all of Calgary's growth has happened post-car, thus, it's pretty much all suburbs. Until, say, 15 years ago, you could play basketball on 6th Avenue and only have to move for a car every five minutes. Downtown was completely empty

JB: I also think there's the whole sort of Western mentality ...

GB: Everybody wants a big house; everybody gets a big house

VW: And this obsession with newness. The idea that your house has to be new, with everything spotlessly clean and untouched.

JB: There was science-fiction author on TV today talking about that very obsession. He said, "You know, an old house isn't like old underwear."

GB: But it's also about bang for buck. My family lives downtown, happily but for the money we paid for that stupid, fall-apart 1912 house, we could've had a fuckin' mansion in McKenzie [a neighbourhood of Calgary by the same developers as Terwillegar]. But, as the film makes explicit, the drawbacks are enormous.

VW: Obviously, this has been a successful collaboration. Do you think you'll work together again?

JB: We have ideas we're kicking around. Seriously, if I'd known filmmaking was this fun, I'd have started long ago.

GB: When I was in high school, I was going to be a house painter. That's what I told everybody. When I think about how this film in particular is going to make the rounds—it's opening in Calgary in two theatres, one of which is in the suburbs—it makes me very proud. I mean, it's not going to change the world, but man, if we get to stop one person from buying a house in the Tuscany, we've done our job. ▀



paign. But it's not like suburban sprawl was ever something you could ignore. Suburbia is Calgary. So we approached the NFB and CBC, got some money, and everything came together pretty quick. We were shooting by the fall.

VW: The themes of *Radiant City* clearly echo Gary's previous work, but in your case Jim, was sprawl something you'd been mulling over for a while?

JIM BROWN: I'd done the story many times in different ways as a journalist. It's something I was really interested in, something I'd marvel at every time I'd be driving through Calgary. My wife and I would have to pull over sometimes and just say, "God, this place is weird."

GB: Yet it was only in making *Radiant*

JB: Yeah, Calgary's public transit's pretty awful. It's difficult to say whether a city should first improve the public transit or try to densify population. But Calgary's doing neither.

VW: Was *Radiant City* always going to be a documentary?

GB: Right from the beginning. And this posed quite a challenge: how to make a doc about suburbia people will actually want to see—in theatres. We wanted to make a film people would talk about. So we always knew we needed to play with the form a bit.

JB: I remember saying, "I just want it to be kind of sad."

[Both laugh.]

GB: We made certain decisions that made the project tricky, like having no

GB: But basically we were just interested in having some control over the subjects, and that was a major influence on our decision to fabricate certain elements.

VW: It produces an interesting layering effect, these elements of fabrication being inserted into a film about fabricated communities.

JB: The idea that we could underline the unreality was key. The suburbs have this sort of film set look to them anyway, and they're sold as something quite different than what they really offer once you're living there. We tried to shoot the suburbs to look like the real estate ad, pumping up the greens of the lawns, so that it'd make a more striking contrast with the messages being relayed.

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May Day! Labour docs show legacy and the struggles we're in today

BRIAN GIBSON / brian@vancouverweekly.com

Forget that long weekend just before school starts—May Day is the true labour day, International Workers' Day. But it's also become a warning cry in a world where unions have been hollowed out, mismanaged or shut out of industries (low-wage food service, for instance) where workers' collective bargaining rights are most needed. As two films screening on the eve of May Day show, seemingly distant labour struggles can hit close to home.



THIS IS OK



MAY DAY

MON, APR 30 (7 PM)
LOCKOUT 484 & MOTHER JONES: AMERICA'S MOST DANGEROUS WOMAN
DIRECTED BY LAURA VAZQUEZ, ROSEMARY FEURER
METRO CINEMA, \$10

1871) and early years in the labour movement are neglected.

Mother Jones's co-founding of major organizations (including the IWW) and her many disagreements with the United Mine Workers are ignored. And what about her view on the vote? (She opposed it as a distraction from economic issues: "the plutocrats have organized their women. They keep them busy with suffrage and prohibition and charity." Sure enough, it was women's economic contributions during WWI that ensured the vote.) This remarkable, fiery force—who lived and led at a time when people were desperately aware of the depressingly great gap between rich and poor—demands a remarkable, more comprehensive film.

VAZQUEZ'S AND FEURER'S more focused, pointed documentary chronicles the 2005 lockout of union workers by Celanese, a transnational based out of Dallas. *Lockout 484* reveals that corporations are as willing to use private security forces (nowadays the "Special Response

Corporation"), intimidation, and the co-opting of local law enforcement to get their way as Rockefeller was in Mother Jones's day. Scabs enter the Meredosia chemical plant each day as company goons slowly drive around and film locked-out workers' homes, hoping to suck them into a confrontation.

A community is its workers, as Michael Moore argued in *Roger and Me* (a film he made with money from his suit against *Mother Jones* magazine for wrongful dismissal). Here's small-town, white, Middle America trying to hold onto its main industry by sticking together for proper health care (pretty important when faced with exposure to chemicals) and a living wage. One man points out that Americans are in Iraq fighting for freedoms being surrendered to corporations back home every day; another notes Celanese's chemical waste-dumping.

The lockout ended a year later, after Celanese was charged with negotiating in bad faith. But in Edmonton, in 2004, 300 workers lost their jobs when Celanese cut 1 000 jobs worldwide. And in July 2006, Epcor filed a \$20 million suit against Celanese for alleged chemical leaks from their adjacent closed Clover Bar plant, on the banks of the North Saskatchewan, contaminating soil and groundwater.

For how many more May Days, how many more "ages to come," will Mother Jones roll in her grave? ▽

Look out, Marshall is in the *Middlemen*

CAROLYN NIKODYM / carolyn@vancouverweekly.com

It doesn't take long to realize that *Middlemen* will be a film that has a sense of humour about itself. As two boys play out the power struggle between good and evil, you wonder with some trepidation how local director Matthew Marshall is going to portray their gun play—especially in light of the recent tragedy at Virginia Tech.



THIS IS OK

But your worry will all be for naught because Marshall injects some much needed comic relief here, as well as throughout his short 45-minute feature.

With a nod to the action films of the late '80s and the '90s, *Middlemen* follows the day of several gangsters. Little Blue (played by Marshall himself) is an aspiring underworld denizen who convinces middling mobster Uncle Jimmy (Jason Sparks) to take a chance on him.

Sent out on some errands with Jimmy's nephew Jeremy (Fred Kennedy), Little Blue learns the ropes of the business—transporting packages and information. However, things take a bad turn when Little Blue kills one of the "Assholes," a gang vying for power over the city.

Lead Asshole—as he's called in the credits—(played by Jon Manning) and his posse kidnap Jimmy and hold him for ransom. Even though Little Blue is still on his employment probationary period, he steps up to the plate and manages to save Jimmy and the reputation of the family.

DESPITE THE OBVIOUS and unsurprising low-budget aura, Marshall makes good use of what he has to find a balance between suspense, action and humour. He has an eye for what looks funny on film, and the jokes in the script are, for the most part, nicely understated.

Amber (Emily Bachynski) striking a few poses with the automatic rifle is especially funny—reminiscent of the militia babes Michael Moore introduced us to in *Bowling for Columbine*. And watching Lead Asshole fffffffucking lose it has a brother scene in every cheesy action film out there.

But there are also just some really good storytelling shots that go beyond the verbal part of the script: Little Blue eating Cheerios while resting an arm on a box of bullets and reading a self-help book; the

library montage uses interesting shots; and the night-driving scene captures the essence of the genre. As well, it's always nice to see Edmonton—in a completely recognizable sense—play a role in any local film. From downtown alleys to views of the River Valley from the Southside, the city offers the film realistic grit.

Now, that isn't to say that *Middlemen* gets terribly down and dirty. There's a bit too much funny going on for that to happen. You could never really take Jeremy or Jimmy all that seriously, for instance, because both Kennedy and Sparks have a tongue-in-cheek way with their delivery. As does Bachynski in her bored secretary role. I might of liked her to be a bit

ACTION

THU, APR 26 (7 PM)
MIDDLEMEN
WRITTEN & DIRECTED BY MATT MARSHALL
STARRING MARSHALL, JASON SPARKS,
JON MANNING
METRO CINEMA, \$10

more ditzy, but Marshall writes her a bit more straightly than that.

The most compelling to watch on screen are Marshall and Manning. Considering the fact that he wrote and directed the short, Marshall delivers a character that has a bit more depth than most of the others.

But Manning captures the essence of his role the best of all. He is an asshole through and through, complete with the slight but ever-present smirk.

PART OF THE FAVA Frameworks series, *Middlemen* will be screening with Marshall's pick of *Army of Darkness*—one of the quintessential schlock-action flicks. Directed by Sam Raimi (also director of the *Spider-Man* series) and starring Bruce Campbell, *Army* is the last in the *Evil Dead* trilogy.

Campbell plays Ash, a discount-store clerk who is accidentally transported to the medieval times where he runs into a whole slew of trouble, both before he discovers his mission and after.

Like *Middlemen*, this is not a film to be taken too seriously—there's plenty of hammed up cheesy dialogue and action. And if you're into this kind of film, Campbell does a spot on job of satirizing the whole hero archetype in modern action films. And both films make for a fun double-header. ▽

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What goes up must come down. It's A Crude Awakening

BY GIBSON / brian@vancouverweekly.com

Forget serial slashers, irradiated mutants, locked-room torturers, and psychopaths wielding any sharp, serrated disembow-ler. The real pants-crap- ping, goose-pimpling, breath-stealing horror is the immediate future, coming straight down the road at us in bright daylight.

An *Inconvenient Truth* showed, in its sobering account of global warming, that one horseman of social collapse is galloping towards us. However, a second is on its own mad charge—crack oil. World supply is bound to crack within the next decade, if it hasn't already, and then the slippery slide begins.

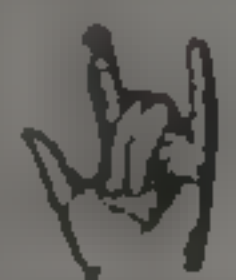
Basil Gelpke's and Ray McCormack's *A Crude Awakening: The Oil Crash* doesn't start off too reasonably—"Oil is the excrement of the devil" sounds like *The Exorcist* does environmentalism—but then it lays down its jigsaw pieces. As the puzzle interlocks, the composite truth is terrifying.

There are chilling stats: construction of a computer consumes 10 times its weight in fuel; each calorie we eat requires 10 times the carbon energy; world population exploded with the use of oil, now insanely cheaper than bottled water. Chirpy '40s, '50s and '60s ads offer a haunted house ride through American Dreaminess—"the pump knows no midnight," a voice whispers. Before/after shots reveal Alberta's future: iron horses that once bobbed their heads in McCamey, Texas, coming up full, now rust away in stillness; the black-gold boomtown of Baku in Central Asia has become a wasteland of metal skeletons.

Early on, *A Crude Awakening* sputters in its fragmented structure (dipping from unstable regimes and number projection mirages to oil wars and future scenarios) and its general depiction of the Middle East as a vast, shadowy, secretive reservoir. Saudi Arabia and Venezuela are oversimplified by mostly outsiders as states so much more corrupt and stagnant than other places; the film won't burst the bubble of the West's self-image.

The End of Suburbia (2004) more clearly and cumulatively tracked our history of oil use, crucially linking it to North America's suburban sprawl, car fetish, commuter culture and poor urban planning. Gelpke and McCormack largely slick past these ideas and take too short a drive down the West's blind gasoline alley (the 5 per cent of the world that is American consumes 25 per cent of oil supply).

OUR EXTRACTION OF fuel from million-year-old fossils will, ironically, accelerate our own extinction; the Hummers carelling down expressways are four-wheeled dinosaurs in a world built on exhaust-pipe dreams. The only feasible alternative, the experts here argue, is solar power, but we're in the dark on how to really tap into it.



THIS ROCKS



OIL FOIL

MON, APR 30 (9 PM)
**A CRUDE AWAKENING:
THE OIL CRASH**
WRITTEN & DIRECTED BY BASIL GELPKE,
RAY MCCORMACK
METRO CINEMA, \$10

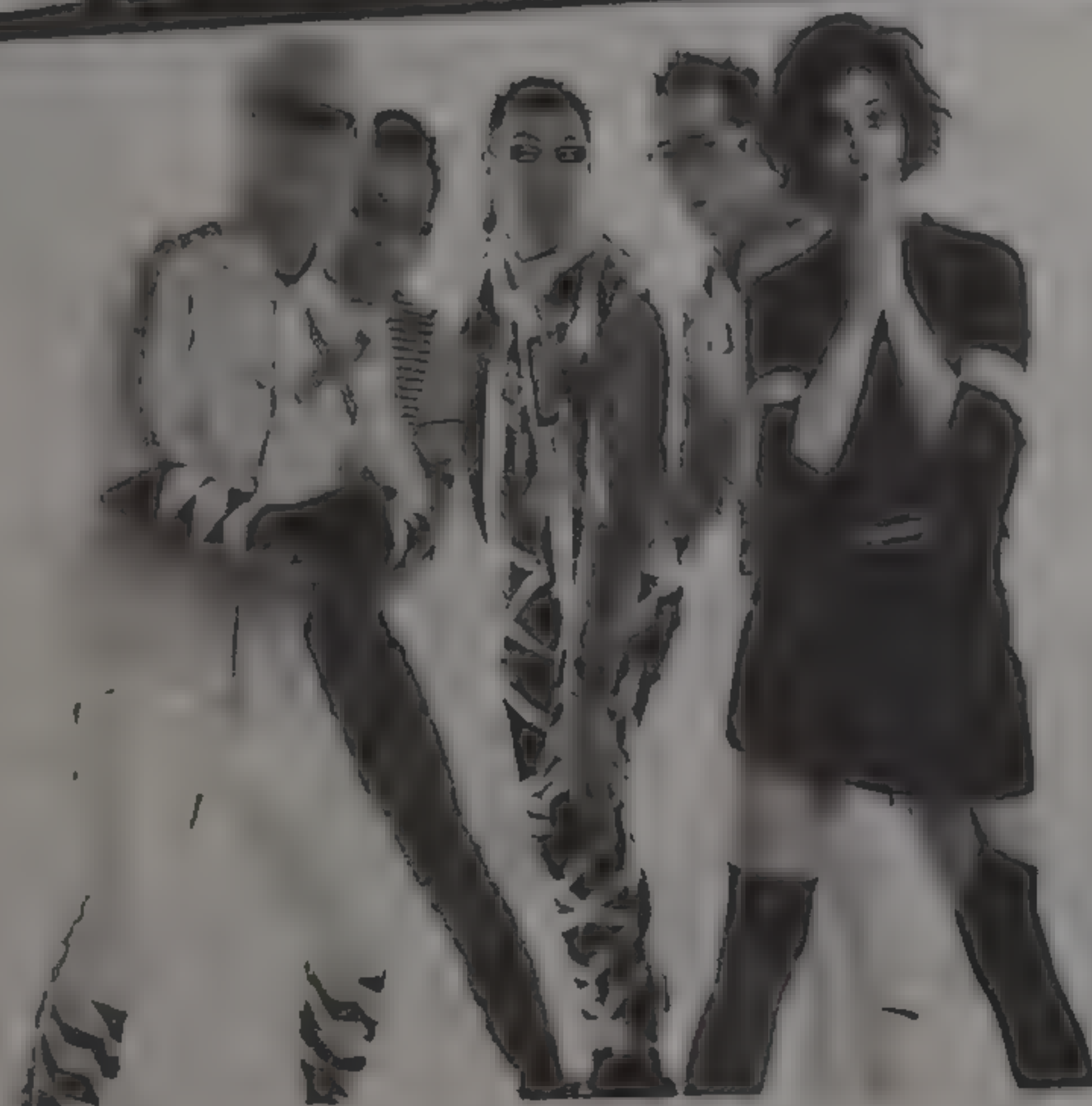
What Western environmental docs keep shutting their eyes to is that it's the "developing world," which until recently hasn't relied on oil, where much hope lies—from bicycles and

local markets to crank radios and small-scale environmental stewardship, the supposedly poorest and weakest have shone a half-light on sustainable living for the tank-guzzling rest of us.

But as the hourglass of black sand in this province runs out and our pump trigger-happy world fades into the dusk of an exhausted era, will all the warnings, predictions, and crude awakenings be enough to rouse us from our gas-sniffing stupor? ▼

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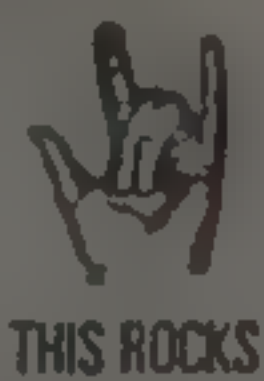
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Naked Queen bears a slew of inconvenient truths

CAROLYN KIRKMAN / carolyn@weekly.com

Director Daryl Verville and I decided—some-what tongue-in-cheek—to hold our interview on Apr 20 at 4:20. It wasn't totally out of left-field, however, as his feature debut *The Naked Queen* anchors its exploration into the human condition in the issues surrounding cannabis.



THIS ROCKS

But to say the film is a treatise on pro-legalization would sell the film short. Sure, there are interviews with the "Prince of Pot" Marc Emery and Hilary Black, founder of the Vancouver Compassion Club. (For the uninitiated, Compassion Clubs run as non-profit distributors of cannabis to those who use the plant for its medicinal properties.)

However, *The Naked Queen*, the first of a planned trilogy, acts more like a deeply philosophical discussion

POT 000

SAT APR 20 & SUN APR 21 (7 & 8 PM)
THE NAKED QUEEN
WRITTEN & DIRECTED DARYL VERVILLE
FEATURING MARC EMERY, HILARY BLACK
METHU CINEMA, STU

had over a couple of joints—one where you'd talk about misappropriation of mythology and how important the likes of Gandhi was to the evolution of the human race—not to mention quantum physics and how we shape our own realities.

"They do seem like disparate themes," Verville admits. "But you think of an eco-system—and in deep ecology, they really talk about what constitutes a sustainable eco-system, it's one that has a lot of diversity and a lot of complexity. It's able to take more challenges to the system; it can deal with more stresses and have a lot more flexibility.

"And really, all of these seemingly disparate themes, in fact, have a deeper relationship as you start to look at them," he continues. "I wanted to go into deeper levels of meaning and connections and how one thing is really affecting another thing. So what's happening on a political level is affecting what's happening on a social level, and so on."

So with this in mind, *The Naked Queen* follows the birth of cannabis all the way to the madness of criminalization back last century and reveals how this twisting of mythology leads us to a place where we are

engaged in a so-called War on Terror, as well as a place where a somewhat arrogant pot-seed seller has become a symbol of lost Canadian sovereignty.

A LONG-TIME RESIDENT of Nelson, BC, Verville grew up in Edmonton and lived here until his 20s. It was here that he began his artistic journey, learning classical piano at the U of A under the late Ernesto Lejano. Spreading his wings, Verville went on to explore theatre, dance and clowning, eventually going on to write and perform his own plays, including the multimedia piece *The Rite of Passage*.

While he travelled around with various productions, he also developed a strong interest in deep ecology, Jungian psychology and quantum physics.

With all of these influences, Verville accomplishes a surprisingly cohesive film that is part *What the Bleep Do We Know?*, part *Yatra Trilogy* and part *Grass*. Using three strong historical figures—Beethoven, Jung and Gandhi—we go on this journey to where we come from.

As Beethoven, Verville digs into artistic creativity and its suppression, bringing to life the philosophical questions he imagines the great composer to have asked when he lost faith in the ambitions of Napoleon. It's a madness we can easily equate with George W Bush's own ambitions. There is a strong connection drawn between the War on Drugs and the War on Terror—that these two cam-

paigns are not mutually exclusive

"I think that they really are coming from the same place," Verville says. "They were using the War on Drugs as a wild card, where they could just say, 'well, that country is involved in cocaine trafficking, so we'll just go in there and take out their leader because he's really connected to these drug kingpins, and we'll set them straight.' So really they have their own political, economic agenda

"As that became more public information, it seemed like we're out of that one," Verville continues. "And now we're into a much bigger war which subsumed all of the other ones. And we'll just call that the War on Terror, and that is a much bigger wild card."

NOW, THE WAR ON TERROR is something that Verville wants to tackle more heavily in the follow up films to *The Naked Queen*. But by using the misinformation around cannabis in this first film, he sets the tone for his thesis.

"It's a textbook example of the Jungian concept of mass psychosis and what happens when a myth is contaminated," Verville explains. "It becomes like a psychic virus. And he's very, very clear about this—and so are all of the post-Jungians—that this virus is a very real thing. It's not just a whimsical idea or a metaphor

CONTINUES ON PAGE 56

NICOLAS CAGE JULIANNE MOORE JESSICA BIEL

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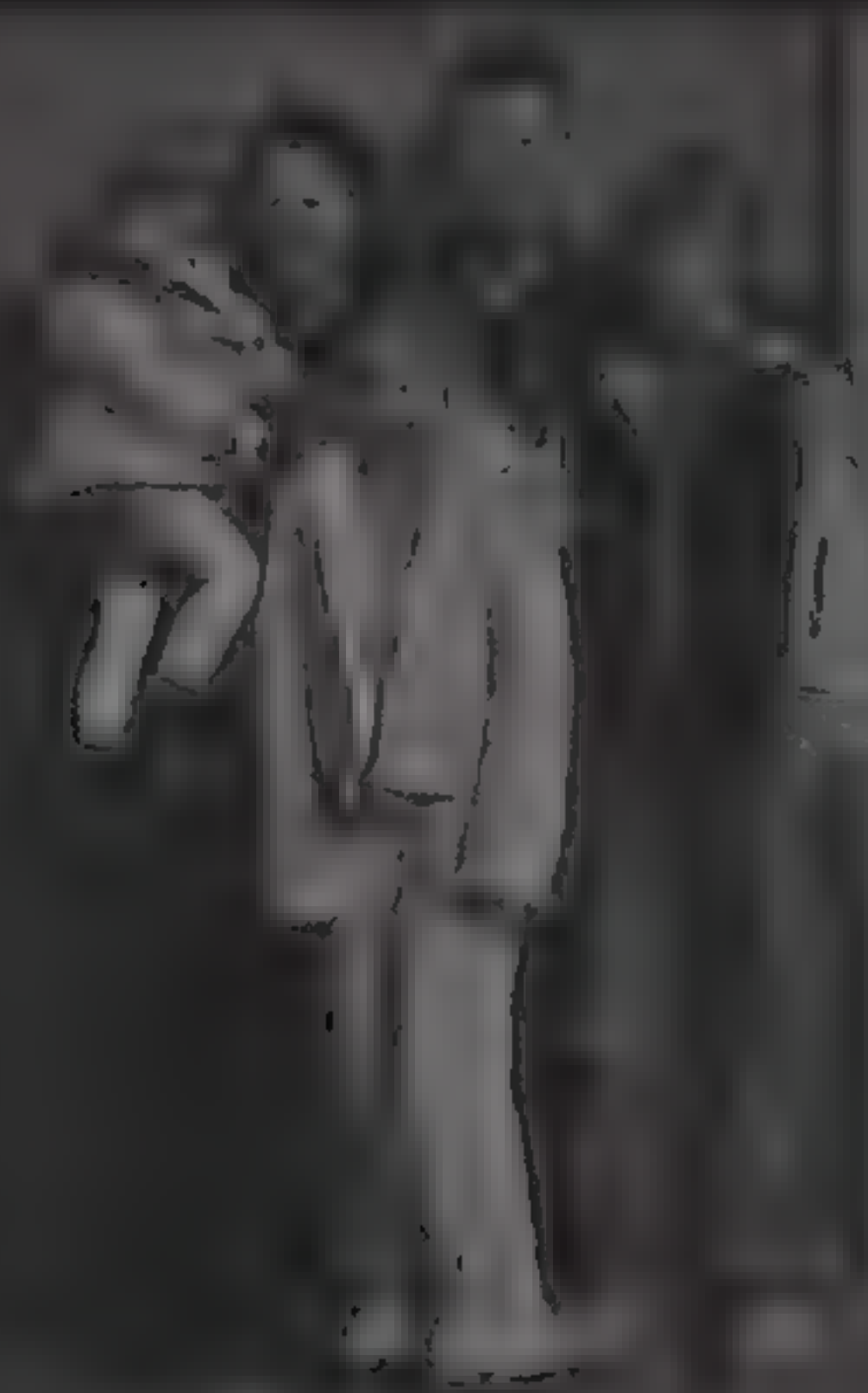
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RADIANT CITY



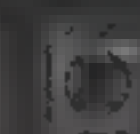
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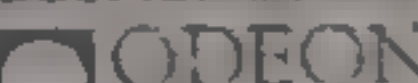
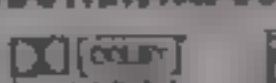
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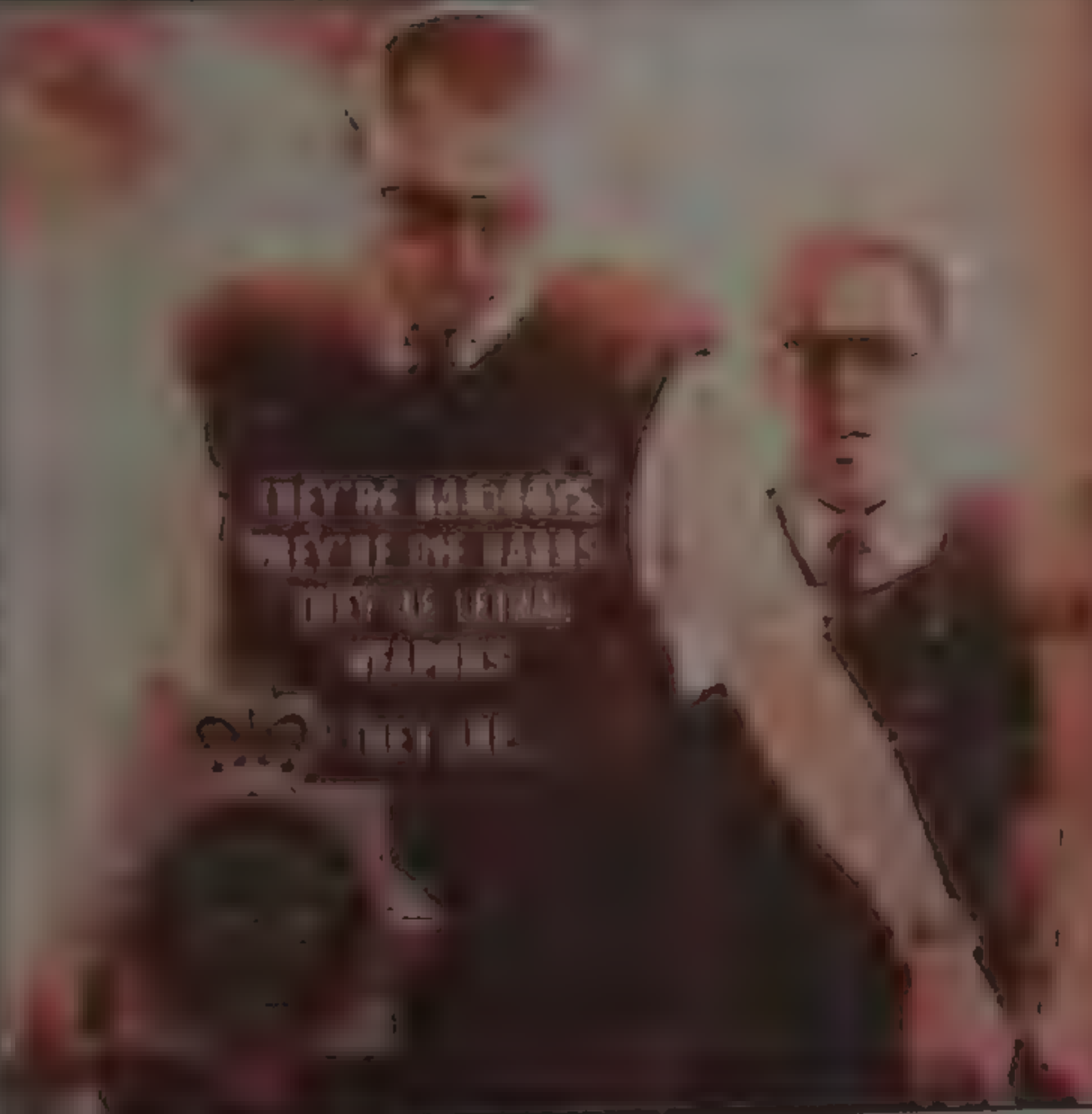
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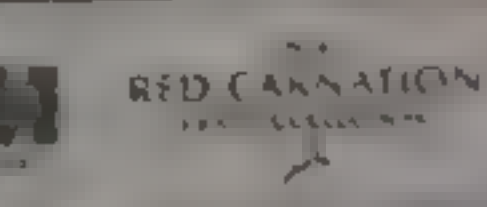
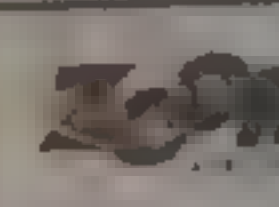
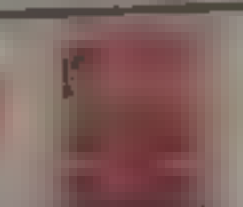
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APRIL 26 - MAY 2, 2007

2 WEEKEND

55

PRINCESS THEATRE
10337 - Whyte Ave. - 433-0728

ACADEMY AWARD WINNER

THE LIVES OF OTHERS
NIGHTLY 6:30 PM
SAT & SUN MATINEE 1:00 PM
RATED 14A
VISIT US ON LINE @ MAGICLANTERNTHEATRES.CA

AMAZING GRACE
NIGHTLY 9:20 PM
SAT & SUN MATINEE 3:30 PM
RATED PG
VISIT US ON LINE @ MAGICLANTERNTHEATRES.CA

PRINCESS THEATRE
10337 - Whyte Ave. - 433-0728

RADIANT CITY

RADIANT CITY
NIGHTLY 7:00 AND 9:00 PM
SAT & SUN MATINEE 2:00 PM
RATED PG
VISIT US ON LINE @ MAGICLANTERNTHEATRES.CA

Though a thrill ride, *Vacancy* is still a bit empty-headed

OMAR MOUALLEM / omar@vuweekly.com

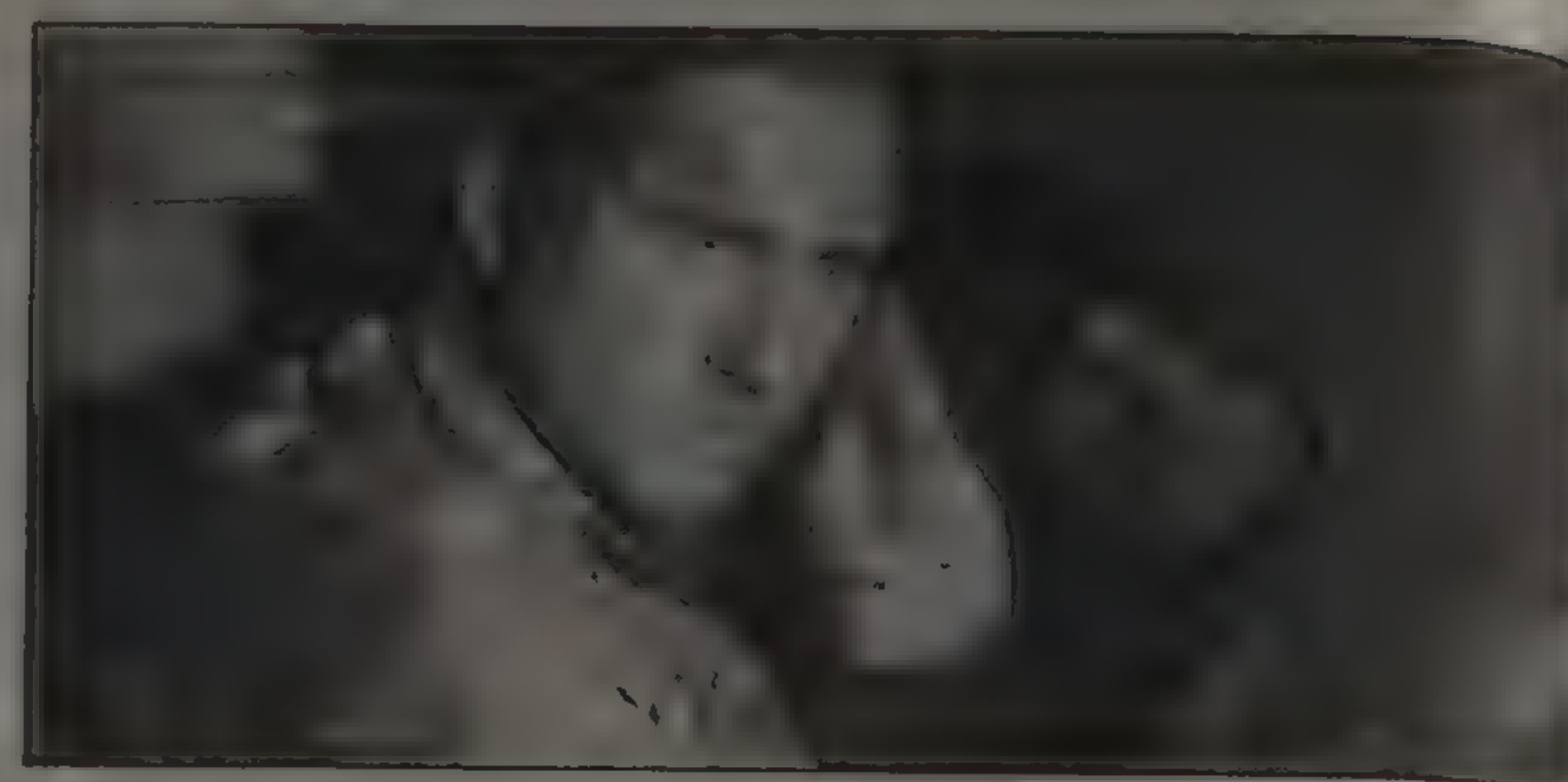
Nimród Antal is no nimrod. Born and raised in movie mecca, he left LA's saturated industry to his ancestral Hungary. There he honed his directing skills until the success of his edgy thriller *Kontroll* sent him back to the land of film and facelifts. *Vacancy* is the celebration of his re-citizenship.

Vacancy starts like many horror films, with people deserted on a road after taking a shortcut. Only, instead of oversexed teens, it's a burnt out married couple currently in the grueling process of divorce. On their way to an anniversary party, David and Amy Fox (Luke Wilson and Kate Beckinsale) are playing the happily married-card for the last time, but only if they find their way to the Interstate.

They find a gas station and ask the mechanic (Ethan Embry) for directions. But we know that when strangers give you directions in a thriller, you're getting directions to die.

A mile away from the gas station, the car breaks down and they're forced to walk back until they find a motel. The weirdo concierge sets them up with a honeymoon suite so filthy its last guests must have been the Osbournes.

After only minutes, there is an amplified phone ring and no caller, a



THRILLER

NOW PLAYING VACANCY
DIRECTED BY NIMRÓD ANTAL
WRITTEN BY MARK L. SMITH
STARRING KATE BECKINSALE, LUKE WILSON, SCOTT G. ANDERSON

fierce banging on their doors and no banger and the discovery of tapes—a whole trove of snuff tapes ostensibly filmed in this very room. Is it real or a prank? All questions are answered when the same killers in the TV are right outside their windows.

IT'S OBVIOUS THAT Antal had access to all the Hungarian bootlegged tapes of Hollywood horrors that he needed. All the conventions are here, sometimes detrimentally. To his credit, he ignores trendy "eww-grosses" for more palpably scary "oh-shits."

The body of *Vacancy* is exceptional. Where it goes wrong is at its head and tail. While the stranded-on-a-road scenes give a good sense of the couple's turbulence and build audience compassion, the plot leading the Fox's into their motel room is about as per-

functory as making Kraft Dinner and with twice the cheese.

Once the walls start shaking, however, we quickly learn that fear of death is the best marriage counsellor. Almost everything is a trap and the Fox's have to outfox the killers through a series of obstacles and desperate flights. And when it's time to wrap things up, *Vacancy* resorts to quick fixes that aren't nearly as exhilarating as the harbinger scenes.

What is most commendable, though is its logic. If you've ever wondered how killers make a living off of destitute businesses that can only be found by accident, *Vacancy* has an answer. All killers have to eat. These killers survive by editing death in a VCR-to-VCR suite in the motel office, and then they sell the tapes to dirty truck drivers.

Vacancy is not perfect, but it's about as good as horrors can be today. It's traditional enough to give us what we expect, but thoughtful enough to do it a little differently. And it's scary enough to make a grown man jump and tremble alone in a theatre at 1:30 in the afternoon. ▽

GARNEAU theatre
8712 - 109 Street - 433-0728

ROCKY HORROR MAY 19TH

YEAR OF THE DOG
NIGHTLY 7:00 AND 9:00 PM
SAT & SUN MATINEE 2:00 PM
RATED PG
VISIT US ON LINE @ MAGICLANTERNTHEATRES.CA

THE NAKED QUEEN

(CONTINUED FROM PAGE 54)

or something.

"Now *Reefer Madness* came out; the whole propaganda in the '20s and '30s to demonize that plant was a myth-making event," he continues. "But it was contaminated, because it wasn't true information—and we know now that there were political and economic reasons for it. But it was put out in a mythic way. They used art and music and film, and put out this message and showed people going insane—jumping out of windows and killing people. And it's still

affecting us—we still haven't fixed the problem."

Verville is more interested in placing the contaminated mythology up against what he knows about Jungian psychology and forming his thesis in a similar manner to the way *The Corporation* held behemoth multi-nationals up to the DSM-IV's diagnosis of the psychotic. But his form is more fluid than a long list of statistics and historical dates. And in this way, we can see how all of the pieces might fit together.

There's no doubt that there's plenty to digest here, but Verville will be on hand at all four screenings to facilitate a discussion. ▽

metro CINEMA **APRIL 26-29**

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The Naked Queen
DAVID L. VERVILLE

FRIDAY - SATURDAY 7:00 & 9:00

WONDROUS OBLIVION

SUNDAY AT 7:00PM

TONIGHT (THURSDAY) FAVA AT 7:00 PM

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All Metro screenings are held at Zedler Hall in the Citadel Theatre, 9826 - 101 Ave.
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CRUDE AWAKENING: THE OIL CRASH Directors Gus Van Sant and Ray McCort use a series of interviews to tell the story of our nation's oil crisis and what it means for citizens. Read Brian Gibson's review on page 53. ZEIDLER HALL, THE CITADEL; MON, APR 30 (7 PM)

DESIGNING WOMAN A Matter of Time director Vincente Minnelli balances egos of Gregory Peck (*To Kill a Mockingbird*) and Lauren Bacall (*The Walker*) as clash of personalities in this bubbly MGM musical. ROYAL ALBERTA MUSEUM, MON, APR 30 (8 PM)

PICTURE FRAMEWORKS Local actor and director Matt Marshall screens his latest feature on edgy pilot, *Matt Marshall's Mad Men*, with the evil classic *Army of Darkness*. Read Carolyn Nikodym's review on page 52. ZEIDLER HALL, THE CITADEL; THU, APR 26 (8 PM)

THE INVISIBLE Justin Chatwin, Margarita Levieva and Marcia Gay Harden star in the indie director David S Goyer's sci-fi about two teens who are invisible to others.

KICKIN' IT OLD SKOOL First-time feature director Harvey Glazer delivers a comedy about a newly-awakened coma patient attempting to restart his breakdancing career, starring Jamie Kennedy, Maria Menounos and Miguel A Núñez Jr.

LOCKOUT 484 / MOTHER JONES: AMERICA'S MOST DANGEROUS WOMAN Laura Varquez and Rosemary Harris direct both films to raise a hammer for workers' solidarity, to explore the front lines of union battles with transnational chemical company Celanese, as well as chronicle labour heroine Mary Harris Jones's influential career. Read Brian Gibson's review on page 52. ZEIDLER HALL, THE CITADEL; MON, APR 30 (7 PM)

SHAKED QUEEN Nelson-based filmmakereryl Verville wades through the smoke to explore the myths surrounding marijuana prohibition and the war on drugs. Read Carolyn Nikodym's article on page 54. ZEIDLER HALL, THE CITADEL; FRI, APR 27 & SAT, APR 28 (7 PM)

NEXT Nicolas Cage, Julianne Moore and Jessica Biel star in *xxX: State of the Union*. Director Lee Tamahori's action thriller about the threat of a nuclear detonation and a man who can see a few moments into the future who is convinced of the plot.

RADIANT CITY *Waydowntown* director James Cameron teams up with Jim Brown to tell an urban sprawl. Read Josef Braun's review on 51.

WONDROUS OBLIVION Solomon and Solomon director Paul Morrison tells a tale of a family caught in the time loop in 1960s England, starring Sam Leagh Conwell (*A Knight's Tale*). Presented with Edmonton volunteer Hadassah-WIZO. ZEIDLER HALL, THE CITADEL; SUN, APR 29 (7 PM)

FILM LISTINGS

FRI, APR 26 - THU, MAY 3, 2007

All showtimes are subject to change at any time. Please contact theatre for confirmation.

CHABA THEATRE-JASPER

6094 Connaught Dr. Jasper. 852-4749

300 (18A, gory scenes) Fri-Sat 7:00, 9:05, Sun-Thu 8:00

PERFECT STRANGER (14A) Fri-Sat 7:00, 9:05, Sun-Thu 8:00

CINEMA CITY 12/MOVIES 12

Cinema 12: 3633-99 St. 469-5491

DATE OF ISSUE ONLY: THU, APR 26

BECAUSE I SAID SO (14A) Thu 1:15, 3:10, 4:50, 7:20, 9:15

NORBIT (PG, crude content, sexual content, not recommended for children) Thu 2:15, 4:40, 7:15, 9:40

MUSIC AND LYRICS (PG) Thu 1:30, 4:00, 7:05, 9:30

I THINK I LOVE MY WIFE (14A, coarse sexual language) Thu 2:10, 5:15, 7:50, 10:10

BLACK SNAKE MOAN (18A) Thu 6:55, 9:20

THE NUMBER 23 (14A, violence, gory scenes) Thu 2:05, 4:35, 7:40, 10:05

PAN'S LABYRINTH (14A, brutal violence, not suitable for children) Thu 2:00, 4:30, 7:00, 9:30

DREAMGIRLS (PG, coarse language, mature themes) Thu 1:35, 4:10, 6:45, 9:25

ARTHUR AND THE INVISIBLE (G) Thu 2:20, 5:10, 7:30, 9:45

LAST KING OF SCOTLAND (18A, gory scenes) Thu 1:40, 4:15, 7:10, 9:35

THE QUEEN (PG) Thu 1:50, 4:20, 7:25, 10:00

NIGHT AT THE MUSEUM (PG, not recommended for young children) Thu 1:45, 5:00, 7:35, 9:55

HAPPY FEET (G) Thu 1:55, 4:25

DATE OF ISSUE ONLY: THU, APR 26

Movies 12: 130 Ave 50 St. 472-9779

BECAUSE I SAID SO (14A) Thu 1:30, 4:20, 7:05, 9:25

NORBIT (PG, crude content, sexual content, not recommended for children) Thu 1:50, 4:45, 7:20, 9:45

MUSIC AND LYRICS (PG) Thu 2:00, 4:35, 7:35, 10:00; Fri-Sat late show 12:15

I THINK I LOVE MY WIFE (14A, coarse sexual language) Thu 2:10, 4:50, 7:40, 10:05

BLACK SNAKE MOAN (18A) Thu 1:40, 4:15, 7:00, 9:35

THE NUMBER 23 (14A, violence, gory scenes) Thu 1:55, 4:50, 7:25, 9:40

PAN'S LABYRINTH (14A, brutal violence, not suitable for children) Thu 1:35, 4:25, 7:10, 9:45

THE LAST KING OF SCOTLAND (18A, gory scenes) Thu 1:25, 4:10, 6:55, 9:30

ARTHUR AND THE INVISIBLE (G) Thu 2:05, 4:55, 7:15, 9:20

NIGHT AT THE MUSEUM (PG, not recommended for young children) Thu 1:45, 4:40, 7:30, 9:50

BLOOD DIAMOND (14A, violence, disturbing content) Thu 7:45

HAPPY FEET (G) Thu 1:30, 4:30

DREAMGIRLS (PG, coarse language, mature themes) Thu 1:20, 4:05, 6:50, 9:30

CITY CENTRE 3

1002-102 Ave. 421-7020

FRACTURE (14A) Fri-Sun-Thu 1:00, 3:50, 6:40, 9:20; Sat 6:40, 9:20

NEXT (14A) Fri-Thu 1:10, 3:40, 6:50, 9:10

IN THE LAND OF WOMEN (PG, coarse language, mature theme) Fri-Thu 1:20, 4:00, 6:30, 9:00

THE INVISIBLE (14A) Fri-Thu 1:30, 4:10, 7:00, 9:30

VACANCY (14A, brutal violence, disturbing content, not recommended for children) Fri-Mon Wed-Thu 2:00, 4:40, 7:30, 10:00; Tue 2:00, 4:40, 10:00

BLADES OF GLORY (PG, crude content, not recommended for young children) Fri-Tue Thu 1:50, 4:30, 7:20, 9:55; Wed 1:50, 4:30, 9:55

THE CONDEMNED (18A, brutal violence) Fri-Thu 12:50, 3:30, 7:15, 9:50

HOT FUZZ (14A, gory scenes, coarse language) Fri-Thu 12:45, 3:25, 7:10, 9:45

DISTURBIA (14A) Fri-Thu 1:40, 4:20, 7:05, 9:35

METROPOLITAN OPERA: IL TRITICO (classification not available) Sat 11:30 am

DIRTY DANCING (PG) Tue-Wed 7:30

SPIDER-MAN 3 (PG, frightening scenes, not recommended for young children) Thu 12:01 midnight

CLAREVIEW

4211-139 Ave. 472-7800

IN THE LAND OF WOMEN (PG, coarse language, mature theme) Fri-Sun 1:45, 4:45, 7:15, 9:25; Mon-Thu 4:45, 7:15, 9:25

FRACTURE (14A) Fri-Sun 1:50, 4:20, 7:10, 9:30; Mon-Thu 4:20, 7:10, 9:30

BLADES OF GLORY (PG, crude content, not recommended for young children) Fri-Sun 1:40, 4:40, 7:30, 9:45; Mon-Thu 4:40, 7:30, 9:45

VACANCY (14A, brutal violence, disturbing content, not recommended for children) Fri-Sun 1:30, 4:00, 6:50, 9:00; Mon-Thu 4:00, 6:50, 9:00

NEXT (14A) Fri-Sun 1:15, 3:55, 7:40, 9:40; Mon-Thu 3:55, 7:40, 9:40

KICKIN' IT OLD SKOOL (PG, coarse language, not recommended for children) Fri-Sun 12:50, 4:15, 6:30, 9:10; Mon-Thu 8:30, 9:10, 4:15

THE CONDEMNED (18A, brutal violence) Fri-Sun 1:10, 3:45, 7:35, 10:00; Mon-Thu 3:45, 7:35, 10:00

DISTURBIA (14A) Fri-Sun 1:20, 4:10, 7:20, 9:55; Mon-Thu 4:10, 7:20, 9:55

THE INVISIBLE (14A) Fri-Sun 2:00, 4:25, 7:00, 9:20; Mon-Thu 4:25, 7:00, 9:20

HOT FUZZ (14A, gory scenes, coarse language) Fri-Sun 1:00, 4:30, 7:25, 9:50; Mon-Thu 4:30, 7:25, 9:50

SPIDER-MAN 3 (PG, frightening scenes, not recommended for young children) Thu 12:01 midnight

GALAXY-SHERWOOD PARK

2020 Sherwood Drive. 416-0150

THE INVISIBLE (14A) Fri 3:50, 7:30, 10:00; Sat-Sun 12:50, 3:50, 7:30, 10:00; Mon-Thu 7:30, 10:00

NEXT (14A) Fri 3:45, 7:00, 9:30; Sat-Sun 12:45, 3:45, 7:00, 9:30; Mon-Thu 7:00, 9:30

FRACTURE (14A) Fri 3:40, 6:55, 9:50; Sat-Sun 12:40, 3:40, 6:55, 9:50; Mon-Thu 6:55, 9:50

HOT FUZZ (14A, gory scenes, coarse language) Fri 3:25, 6:50, 9:40; Sat-Sun 1:10, 3:25, 6:50, 9:40; Mon-Thu 6:50, 9:40

IN THE LAND OF WOMEN (PG, coarse language, mature theme) Fri 3:35, 7:25, 9:55; Sat-Sun 12:35, 3:35, 7:25, 9:55; Mon-Thu 7:25, 9:55

VACANCY (14A, brutal violence, disturbing content, not recommended for children) Fri 4:00, 7:15, 9:25; Sat-Sun 1:00, 4:00, 7:15, 9:25; Mon-Thu 7:15, 9:25

DISTURBIA (14A) Fri 3:55, 7:20, 9:45; Sat-Sun 12:55, 3:55, 7:20, 9:45; Mon-Thu 7:20, 9:45

BLADES OF GLORY (PG, crude content, not recommended for young children) Fri 3:30, 6:45, 9:15; Sat 12:30, 3:30, 6:45, 9:15, Sun 12:30, 3:30, 9:15; Mon-Thu 6:45, 9:15

MEET THE ROBINSONS (G) Fri 4:15, 7:05, 9:35; Sat-Sun 1:15, 4:15, 7:05, 9:35; Mon-Thu 7:05, 9:35

WILD HOGS (PG, coarse language, not recommended for young children) Fri-Sun 4:05, 6:40, 9:20; Mon 9:20; Tue-Thu 6:40, 9:20

ARE WE DONE YET? (G) Sat-Sun 1:05

WWE: BACKLASH (Classification not available) Sun 6:00

GARNEAU

8712-109 St. 433-0728

YEAR OF THE DOG (PG) Daily 7:00, 9:00; Sat-Sun 2:00

GATEWAY 8

2950 Calgary Trail. 436-6977

AMAZING GRACE (PG) Fri Mon-Thu 7:05, 9:40, Sat-Sun 1:20, 4:15, 7:05, 9:40

GRINDHOUSE (18A, gory scenes, brutal scenes) Fri Mon-Thu 8:30; Sat-Sun 12:45, 4:35, 8:30

SHARKWATER (PG, disturbing content) Fri Mon-Thu 7:25, 9:30; Sat-Sun 1:50, 4:05, 7:25, 9:30

PATHFINDER (18A) Fri Mon-Thu 7:15, 9:45; Sat-Sun 1:30, 4:20, 7:15, 9:45

Sun 1:30, 4:20, 7:15, 9:45

FIREHOUSE DOG (PG) Fri Mon-Thu 8:50; Sat-Sun 1:10, 3:40, 6:50

REIGN OVER ME (14A, mature theme, coarse language) Fri-Thu 9:20

THE LAST MIMZY (PG, may frighten young children) Fri Mon-Thu 6:45; Sat-Sun 1:45, 4:00, 6:45

THE HOAX (14A, coarse language) Fri-Thu 9:15

THE NAMESAKE (PG) Fri Mon-Thu 6:55, 9:35; Sat-Sun 1:00, 3:30, 6:55, 9:35

THE REAPING (14A, frightening scenes) Fri-Thu 7:20, 9:50

TMNT (PG) Sat-Sun 1:35, 3:50

GRANDIN THEATRE

Grandin Mall, Sir Winston Churchill Ave. 861-1400

DISTURBIA (14A) Daily 1:10, 3:10, 5:20, 7:35, 9:45

WILD HOGS (PG, coarse language, not recommended for young children) Daily 12:40, 2:30, 4:20, 6:15

GRINDHOUSE (18A, gory scenes, brutal violence) Daily 8:05

BLADES OF GLORY (PG, crude content, not recommended for young children) Daily 1:30, 3:25, 5:15, 7:25, 9:35

FRACTURE (14A) Daily 12:50, 3:05, 5:10, 7:15, 9:25

MEET THE ROBINSONS (G) Daily 1:15, 3:30, 5:30, 7:30

THE REAPING (14A, frightening scenes) Daily 7:20, 9:50

LEDUC CINEMAS

4762-50 St. Leduc. 996-2728

FRACTURE (14A) Daily 7:05, 9:25; Sat-Mon 12:55, 3:30

ARE WE DONE YET? (G) Daily 6:55, 9:10; Sat-Mon 1:05, 3:20

VACANCY (14A, brutal violence, disturbing content, not recommended for children) Daily 7:10, 9:15; Sat-Mon 1:10, 3:15

NEXT (14A) Daily 7:00, 9:20; Sat-Mon 1:00, 3:20

MAGIC LANTERN-CAMROSE

Camrose. 781-7119

THE INVISIBLE (14A) Daily 7:00 9:00; Sat-Sun 2:00

NEXT (14A) Daily 7:05 9:15; Sat-Sun 2:05

DISTURBIA (14A) Daily 6:55 9:10; Sat-Sun 1:55

VACANCY (14A, brutal violence, disturbing content, not recommended for children) Daily 7:10 9:20; Sat-Sun 2:10

FRACTURE (14A) Daily 6:50 9:05; Sat-Sun 1:50

MAGIC LANTERN-SPRUCE GROVE

201 Mount St. Spruce Grove. 975-5367

WILD HOGS (PG, coarse language, not recommended for young children) Daily 7:00, 9:00; Sun 1:00, 3:00

METRO CINEMA

9828-101A Ave. Citadel Theatre. 425-9212

NAKED QUEEN (STC) Fri-Sat 7:00, 9:00

WONDROUS OBLIVION (STC) Sun 7:00

GLOBAL VISIONS PRESENTS: LOCKOUT 484/MOTHER JONES (STC) Mon 7:00

CRUDE AWAKENING: THE OIL CRASH (G) Mon 9:00

FAVA VIDEO KITCHEN (STC) Thu 7:00

NORTH EDMONTON CINEMAS

14231 137th Avenue. 732-2222

NEXT (14A) Daily 12:30, 2:50, 5:15, 8:00, 10:35, Star and Strollers screening - next (14A) Tue 1:00

THE INVISIBLE (14A) Daily 1:10, 3:50, 7:30, 10:10

THE CONDEMNED (18A, brutal violence) Daily 2:00, 5:20, 7:50, 10:40

KICKIN' IT OLD SKOOL (PG, coarse language, not recommended for children) Daily 1:30, 4:45, 7:25, 10:00

FRACTURE (14A) Daily 1:20, 4:20, 7:05, 9:50

HOT FUZZ (14A, gory scenes, coarse language) Daily 12:50, 4:10, 7:20, 10:30; Star and Strollers screening: Tue 1:00

IN THE LAND OF WOMEN (PG, coarse language, mature theme) Daily 1:40, 4:00, 6:40, 9:10

VACANCY (14A, brutal violence, disturbing content, not recommended for children) Daily 1:40, 4:00, 6:40, 9:10

lent, not recommended for children) Daily 12:45

3:10, 5:30, 8:10, 10:25

DISTURBIA (14A) Daily 1:50, 4:30, 7:40, 10:20

PERFECT STRANGER (14A) Daily 12:40, 6:50

GRINDHOUSE (18A, gory scenes, brutal scenes) Fri-Sun-Thu 1:00, 5:10, 9:00; Sat 5:10, 9:00

ARE WE DONE YET? (G) Daily 12:10, 2:30

BLADES OF GLORY (PG, crude content, not recommended for young children) Fri-Sun, Tue 12:20, 2:40, 5:00, 7:15, 9:40; Mon-Wed 12:20, 2:40, 9:40; Thu 12:20, 2:40, 5:00, 7:15

MEET THE ROBINSONS (G) Daily 12:00, 2:20, 4:40, 7:00, 9:15

SHOOTER (18A) Daily 3:40, 9:20

WILD HOGS (PG, coarse language, not recommended for young children) Fri-Sat Mon-Thu 4:50, 7:10, 9:30; Sun 9:30

METROPOLITAN OPERA: IL TRITICO (Classification not available) Sat 11:30

WWE: BACKLASH (Classification not available) Sun 6:00

SPIDER-MAN 3 (PG, frightening scenes, not recommended for young children, no passes) Thu 12:01 midnight

PRINCESS

10337-92 Ave. 433-0728

RADIANT CITY (PG) Daily 7:00, 9:00; Sat-Sun 2:00

THE LIVES OF OTHERS (14A) Daily 6:50; Sat-Sun 1:00

AMAZING GRACE (PG) Daily 9:20; Sat-Sun 3:30

SILVERCITY KFM

10000-100 Ave. 433-0728

NEXT (14A, digital) Fri-Thu 1:20, 4:



It's a writer; it's a tennis player; it's Dan Bern!

DAVID BERRY / david@vuweekly.com

North American culture, some critics have argued, is too dependent on easy labels. We like our divisions clear and neat, they say—otherwise we tend to get confused.

Comedians aren't allowed to say anything serious, actors don't host cooking shows, and musicians write songs, not novels. Good thing for Dan Bern, he's never been particularly concerned with fitting into mainstream North America.

The American singer-songwriter has been thoroughly testing the boundaries of that particular label for several years now. Three years ago—the same year he released two of his more politically charged EPs, *My Country II* and *Anthems*—saw the publishing of Bern's first novel, *Quitting Science* (under the pseudonym Cunliffe Merriweather, the novel's science-abandoning protagonist), which he followed up this year with two books, *The Return of Ted the Cow* and *Tales of Toscana*, a collection of short stories. If that's not enough, as we talked, he was getting ready to take off to LA to oversee a movie shoot—he couldn't say which one, yet—that was using some original songs Bern had spent the last year writing for the film's main character.

It's a heavy load for a man who's also pushed out an EP and CD, *Breathe Easy* and *Breathe*, respectively, but Bern says it's extra work that he certainly doesn't mind doing.

"All these other things are things that interest me, and it's actually just kind of nice to be at the point where I can just pursue what interests me when I want to," Bern explains. "Part of why I think I'm expanding out more now, though, is so I can settle down a bit. I like

PREVIEW FRI, APR 27 (8 PM)
DAN BERN
WITH JEFF STUART, TREVOR TCHIR
POWERPLANT, \$19

being a touring musician still, but it's also nice to be able to kick back at home and actually get a chance to ride my bike or play some tennis when I want to. If I can spend a little more time at home and also maybe make some movies and write some scripts and paint some pictures, expand on anything, really, that really appeals to me these days."

CHANGING HATS IS obviously something that comes quite naturally to Bern, if only evidenced by his songwriting. Typical of a Bern album, *Breathe* is littered with wildly disparate characters, from former messiahs to broke-down ex-believers, some indication of how many viewpoints the man is capable of juggling in his head. For his part, Bern admits that he's attracted to personal stories but, at the same time, never really has in mind whose story he's going to be telling, whatever medium he happens to be working in.

"One of the things that's been different about writing for this movie has actually been inhabiting the character and letting out what he's trying to say," says Bern somewhat surprisingly, given his discography.

"Normally when I'm writing songs, I'm just letting whatever is inside me and wants to talk come out, there's isn't really a lot of form to it. I think people like to think that I'm this dead solid centre picking out bits from a swirl of world-views around, but I think really I'm just part of the swirl, and showing that when I write." ▼

Vic Wayne, this is your life, this is your life in song

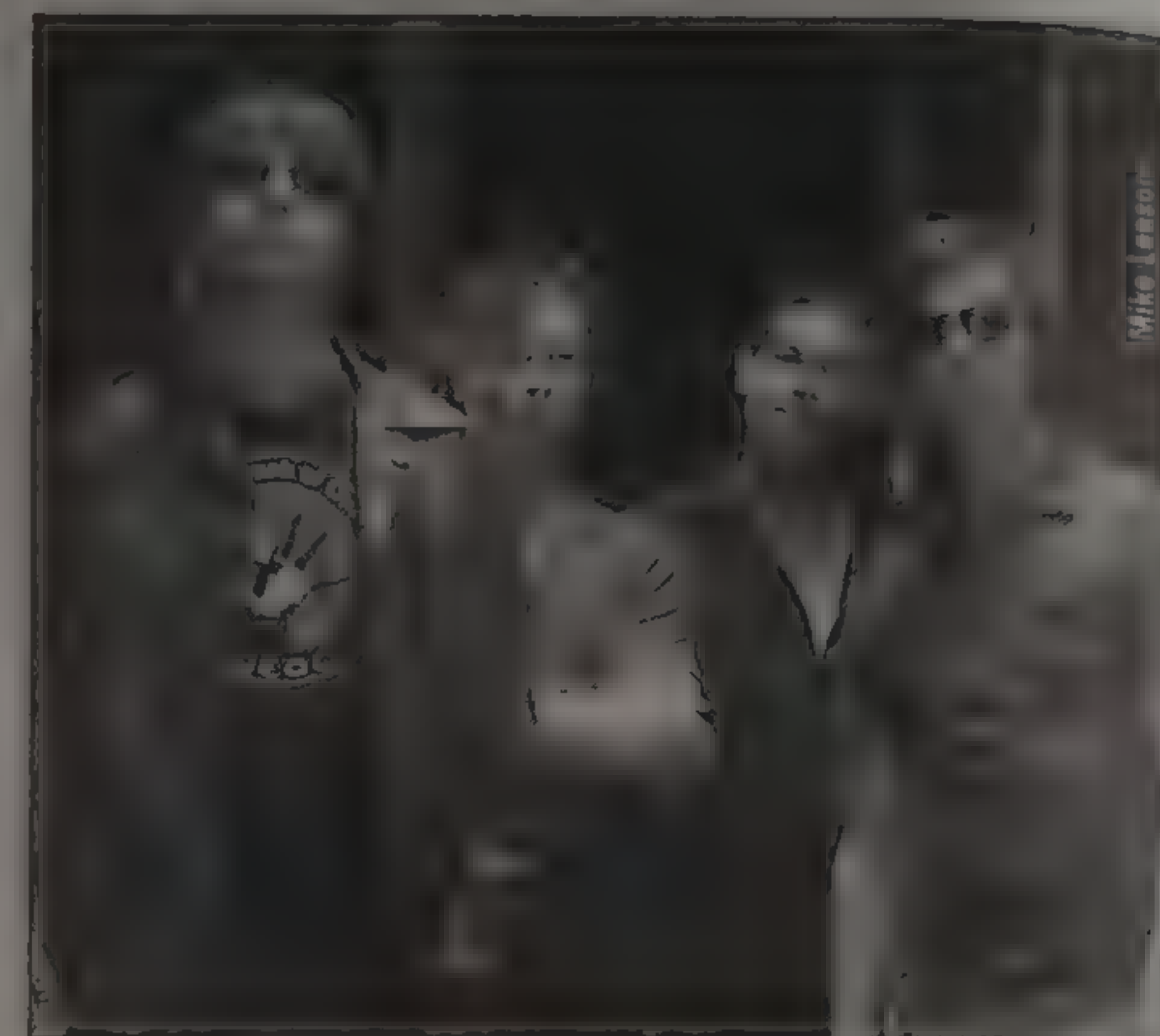
EDEN MUNRO / eden@vuweekly.com

Life as an indie band is often a case of playing music for the pure love of it, grinding against the grain of everyday life and working rehearsals, shows and recording sessions around little things like, oh, day jobs and family life.

That's very much the case for Vancouver's **Star Collector**, although, for a bunch of independent musicians, these guys have done pretty well for themselves, having released four albums and played over in Europe three times already.

The last trip abroad was in support of the band's latest album, *Hundred Bullet Proof*, its second with Kevin Kane of the Grapes of Wrath producing alongside singer/guitarist Vic Wayne. For their first album together, Kane and Star Collector spent 14 days putting the music down; on *Hundred Bullet Proof* they did it in 15. That's a far cry from the two years that Star Collector's second album took to record.

"Some of the songs are good on the second record and some of the sounds are good, but for the most part it doesn't sound like it has



that song rather than trying to make every snare drum exactly in the perfect spot. That's really what rock 'n' roll's all about."

DOING WHAT'S RIGHT FOR the music is a big part of Wayne's philosophy. The attitude pervades everything he does, his reasoning being that if the music is no good, then what is the point of it all? That quality control makes sense because Wayne's ultimate goal isn't some intangible run at a vague concept like fame and fortune, but rather something a little more personal.

"At the end of the day, when I'm old and decrepit, I can give it to my grandkids and say, 'here, this is what your grandpa used to do.' Hopefully at the end of the day, it's something you're proud of. That's all there really is to it."

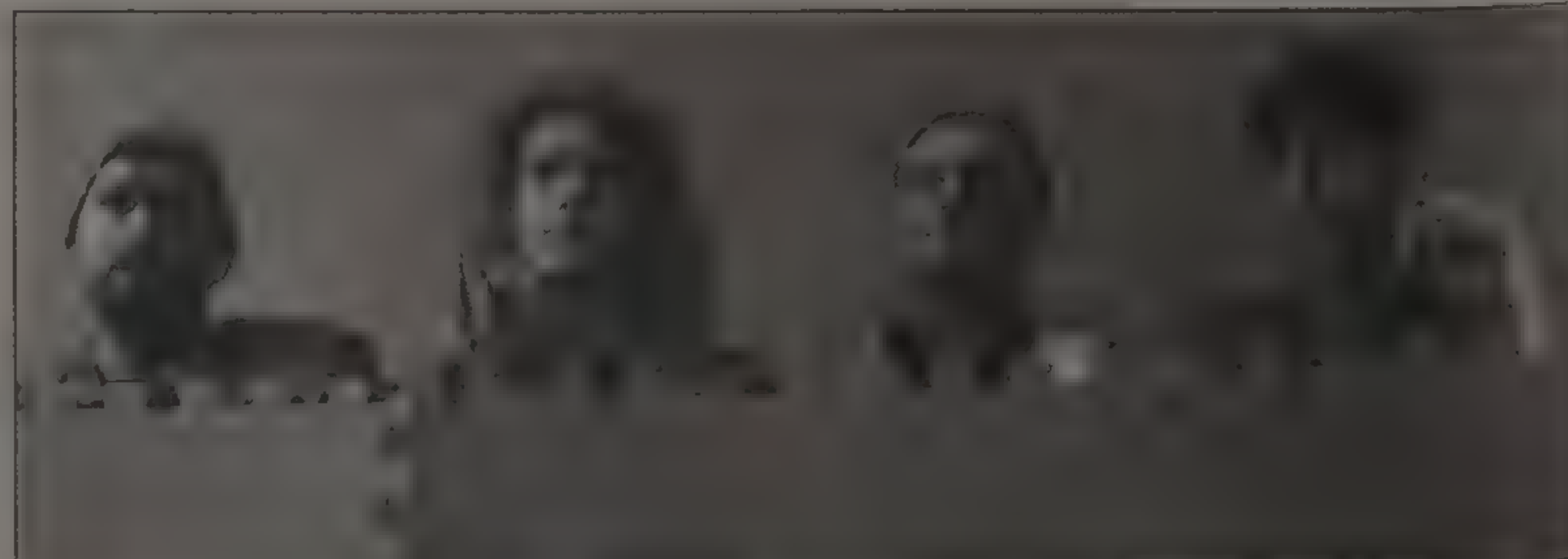
"All the records I've made and the stuff I've recorded is my life in songs," he continues. "Twenty, 30 years from now, if I sit down and wonder what I was thinking when I was 25 'oh, there's an album, let's have a look and see.' If I die tomorrow, at least I've got the records I've made as a document of what I did on this spinning planet."

"It may not mean anything to more than a handful of people in your life, but so what?" ▼

PREVIEW SAT, APR 28 (8 PM)
STAR COLLECTOR
WITH THE FABULOUS BEE FEEDERS, THE NEIL MACDONALD BAND
POWERPLANT, \$8

that immediacy that the third and fourth do," Wayne says. "Kevin's really big on capturing the essence of rock 'n' roll instead of piecing it together bit by bit."

"Some people like stuff that's more produced—overly produced like that whole modern rock schlop crap—I don't like that stuff," he expands. "I don't like the sound of it. It's too perfect and too glossy, and it just doesn't have that essence of rock 'n' roll that bands like the Stones and the Who bring to music. For me, what's most important is that when you hear a song, the vibe and the mood is appropriate to



PREVIEW / WED, MAY 2 (7 PM) / ABSENT SOUND / WITH FIELD+STREAM, MARK TEMPLETON, WEST-FALIA / McDougall United Church, \$10 (ALL AGES) Winnipeg duo Absent Sound is coming to McDougall United Church to perform music from its latest disc, *It's All True*. Edmonton's own Field+Stream will also be playing, returning from a six-month hiatus. Guitarist Nickolas Johnson is excited about taking the group out of the clubs, promising a woody, reverb-drenched show. —EDEN MUNRO / eden@vuweekly.com

DANCING SOULS STRIKE ANYWHERE
THE LOVED ONES
STATIC RADIO NO

MAY 3 - STARLITE ROOM

DOORS 7:00 PM - ALL AGES - TIX ALSO AT MEGATUNES, BLACKBYRD
LISTEN & FREECLOUD

ON SALE FRIDAY

THE REASON
with **THE JUNCTION**

MAY 25 - VELVET UNDERGROUND

DOORS 8 PM - 18+ ID REQ.
TIX ALSO AT MEGATUNES

starline nexopia VUEWEEKLY

DIMMU BORGIR

MAY 8 - EDMONTON EVENT CENTRE

DOORS 6 PM - ALL AGES - TICKETS ALSO AT MEGATUNES, FS (VUEM)
FREECLOUD, BLACKBYRD

starline VUE

LACUNA COIL

the gathering *IN THIS MOMENT* *Stolen Babies*

MAY 25 - DINWOODIE LOUNGE

EDMONTON AB - DOORS 7 PM - ALL AGES - TIX ALSO AT BLACKBYRD, MEGATUNES, FREECLOUD, U OF A SUB INFO DESK

starline VUE

BRAND NEW
with guests ANATHALLO

MAY 11 - EDMONTON EVENT CENTRE

DOORS 7 PM - GENERAL ADMISSION

starline 102.9 VUE

Peter Bjorn And John
w/ guests

FRIDAY MAY 11 - MACEWAN BALLROOM

CALGARY AB

DOORS 7:00 PM - ALL AGES

starline VUE fflud

ON SALE FRIDAY!

PROTEST + ALL THAT REMAINS

Headbangers *DISCOTHEQUE* *THE SILENCE*

MAY 27 - STARLITE ROOM

DOORS 7 PM - ALL AGES - TIX ALSO AT MEGATUNES, BLACKBYRD, FS (VUEM), FREECLOUD

starline VUE

**YOU SAY PARTY!
WE SAY DIE!** WITH GUESTS

MAY 24 - STARLITE ROOM

DOORS 7 PM - ALL AGES - TIX ALSO AT MEGATUNES, BLACKBYRD, FS (VUEM), FREECLOUD

starline VUE

ON SALE SATURDAY!

SAOSIN

poison the hell *RECEIVING THE END OF SIRENS*

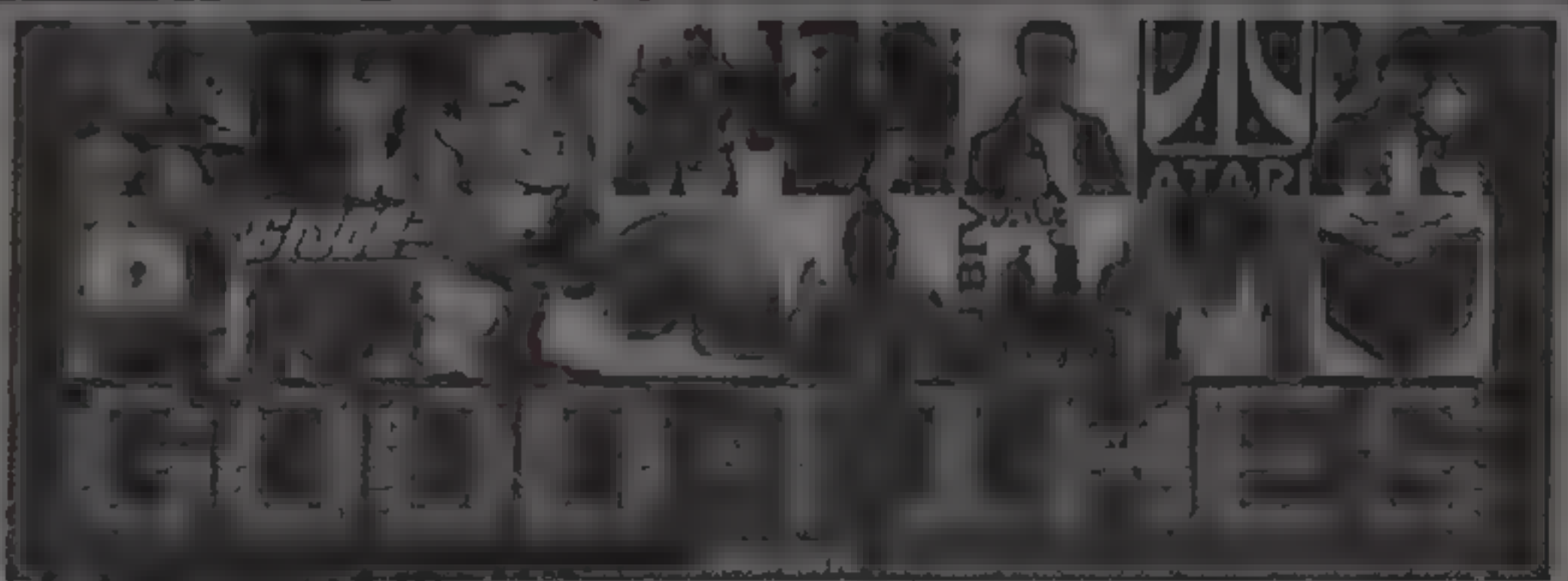
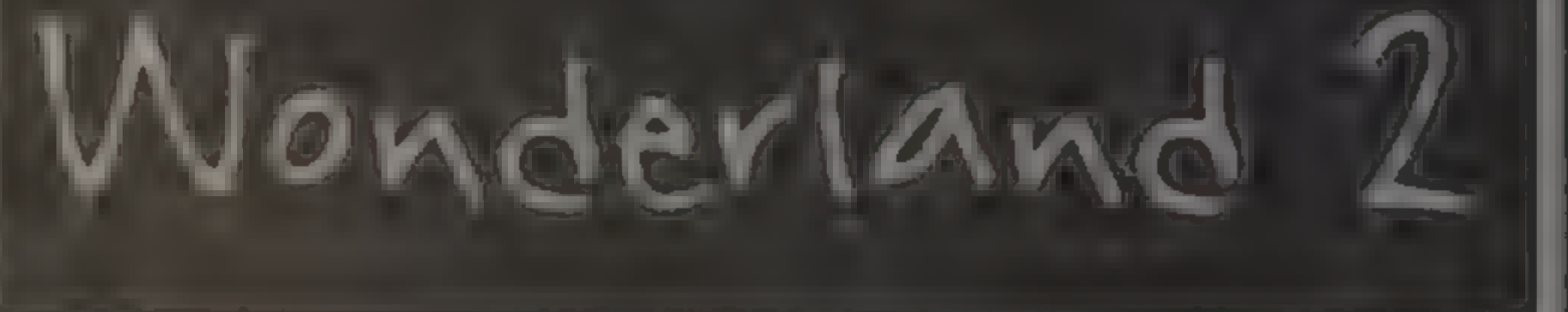
JULY 22 - STARLITE ROOM

DOORS 6 PM - ALL AGES
TIX ALSO AT MEGATUNES, BLACKBYRD, FS (VUEM)

starline VUE

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05SUN
MAY
06TUE
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08THU
MAY
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MAY
11WED
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30COMING
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EDMONTONEVENTCENTRE.CA

THEATRE/CONCERTS/EDMONTON
EDMONTON
LISTINGS FOR YOU
DEADLINE IS FRIDAY AT 3 PM

THU
LIVE MUSIC

ROCKIN' TAPROOM 7:30pm-11pm
Johnson, 7:30pm, \$25 at the Arden box
office. (Rockin' Taproom)

ATLANTIC TRAP AND GILL 8pm
Atlantic Trap and Gill

BACKBOOTH BAR 8pm-11pm
Backbooth Bar

BLUE CHAIR CAFE Kat Oanser, 7:30pm
Blue Chair Cafe

CHRISTOPHER'S PARTY 8pm-11pm
stage hosted by Alberta Cruise, 6-10pm

COOK COUNTY The Poverty Planners, no
minors, 8pm (door)

DRUID Open mic hosted by Chris
Wynters every Tue, 9pm

OUSTERS PUB Jam hosted by Brian
Smith

REBECCA CHERRY 8pm-11pm
showcase hosted by rock n roll Karney

FOUR ROOMS Harley Symington, 8pm

HULBERT'S Thursday night singer-
songwriter, roots, blues, and folk night
Jan Randall, 8pm, no cover

THE IVORY CLUB Live Dueling Pianos
no cover, 8pm

DOUGLAS PUB 8pm-11pm
Douglas Pub

JACK'S BAR AND GRILL 8pm-11pm
with The Foster Boys (pop/rock/blues)
8:30pm-12:30am

MILLIE PIANO BAR 8pm-11pm
Lawrence (light jazz piano)

RYAN'S BAR 8pm-11pm
Raveonettes, Cockatoo, Hot Panix, no
minors

NORTH GLENORA HALL Jam hosted by
the Wild Rose Old Time Fiddlers Society
7-10pm

O'BRYEN'S Mourning Wood

ONE ON ONE URBAN LOUNGE 8pm-11pm
Due Time, At the Stroke of Madness, In
Oath Of Hera (hard rock alt), no minors
(Rockin' Taproom)

POWER PLANT Ridley Bent, James
Murdoch Band, The Wheat Pool, 8pm
(door), \$12 (adv) at Blackbird, Listen
Megatunes, Power Plant, SU info booths
Power Plant

STARLITE 8pm-11pm
Celtic Fiddlers, 8pm, \$12 (door/\$10 adv) at Starlite
Bar, 8pm

TERAN 8pm-11pm
Due Time, At the Stroke of Madness, E-
Town Pax

THE MOIST BAR 8pm-11pm
Zemlin's Terry Jordan (piano), 7-9pm

ZEMLIN'S Terry Jordan (piano), 7-9pm

CLASSICAL

CONCORTION HALL 7pm-11pm
Recital: Siu Ling Chiu (organ), 8pm, free

LAVENDER AUDITORIUM 8pm-11pm
Verd's Macbeth, The Edmonton Opera
Chorus, the Edmonton Symphony
Orchestra, sung in Italian with English
supertitles, 7:30pm, tickets available at
Pavilion, 8pm

RAVENS 8pm-11pm
Edmonton Classical Guitar Society: Sergio
and Odair Assad, 8pm, \$40 at Citadel box
office

DJS

BACKROOM VODKA BAR 8pm-11pm
Nights: Electro Education, dub, trip hop
lounge, electro with DJ Lazer Beam
cultural event

BLACK DOG FREEHOUSE 8pm-11pm
DJs spin on two levels

BOMBY'S 8pm-11pm
Mia Fellow, midnight, DJ
Trevor, 8pm

BRONX 8pm-11pm
top 40, country

FRITZ 8pm-11pm
Trevor, 8pm, \$19 (adv) at Blackbird, Listen, Megatunes
8pm-11pm, \$12 (adv) at Blackbird, Listen, Megatunes
8pm-11pm

THE IVORY CLUB Live Dueling Pianos
no cover, 8pm

VELVET UNDERGROUND The Plain
Fleming, 8pm-11pm, \$12 (adv) at Blackbird, Listen, Megatunes
8pm-11pm

WILLY'S 8pm-11pm
Trevor, 8pm, \$19 (adv) at Blackbird, Listen, Megatunes
8pm-11pm

NEW CITY Love '80s Thursdays 8pm
(door), no cover

ON THE ROCKS Salsabore: Thursdays

THEATRE/CONCERTS/EDMONTON
EDMONTON
LISTINGS FOR YOU
DEADLINE IS FRIDAY AT 3 PM

OVERTIME BOILER AND TAPROOM 8pm-11pm
Urban and dance with DJ Mike, 8pm-11pm

PLANT ROOM 8pm-11pm
Thursdays: breaks, electro house spun by
DJ Mike

RED STAR Femme Fatale, rock, pop, hip
hop with DJ Kelly

THE ROOST Gorgeous, featuring hostess
Dr. Lavin Tronic, Drag Kings and Queens,
burlesque and rotating game shows,
bands upstairs monthly

STANDARD DJ Danny Howells (UK),
tickets available at TicketMaster
Treehouse, Underground (WEM)
Colours, 8pm

WILM DJ Nik 7 of Shoot Out Out Out
Out, 8pm (door), \$7 cover

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THEATRE/CONCERTS/EDMONTON
EDMONTON
LISTINGS FOR YOU
DEADLINE IS FRIDAY AT 3 PM

WINSPEAR CENTRE 8pm-11pm
Plus DJs with E-Motion, 8pm-11pm

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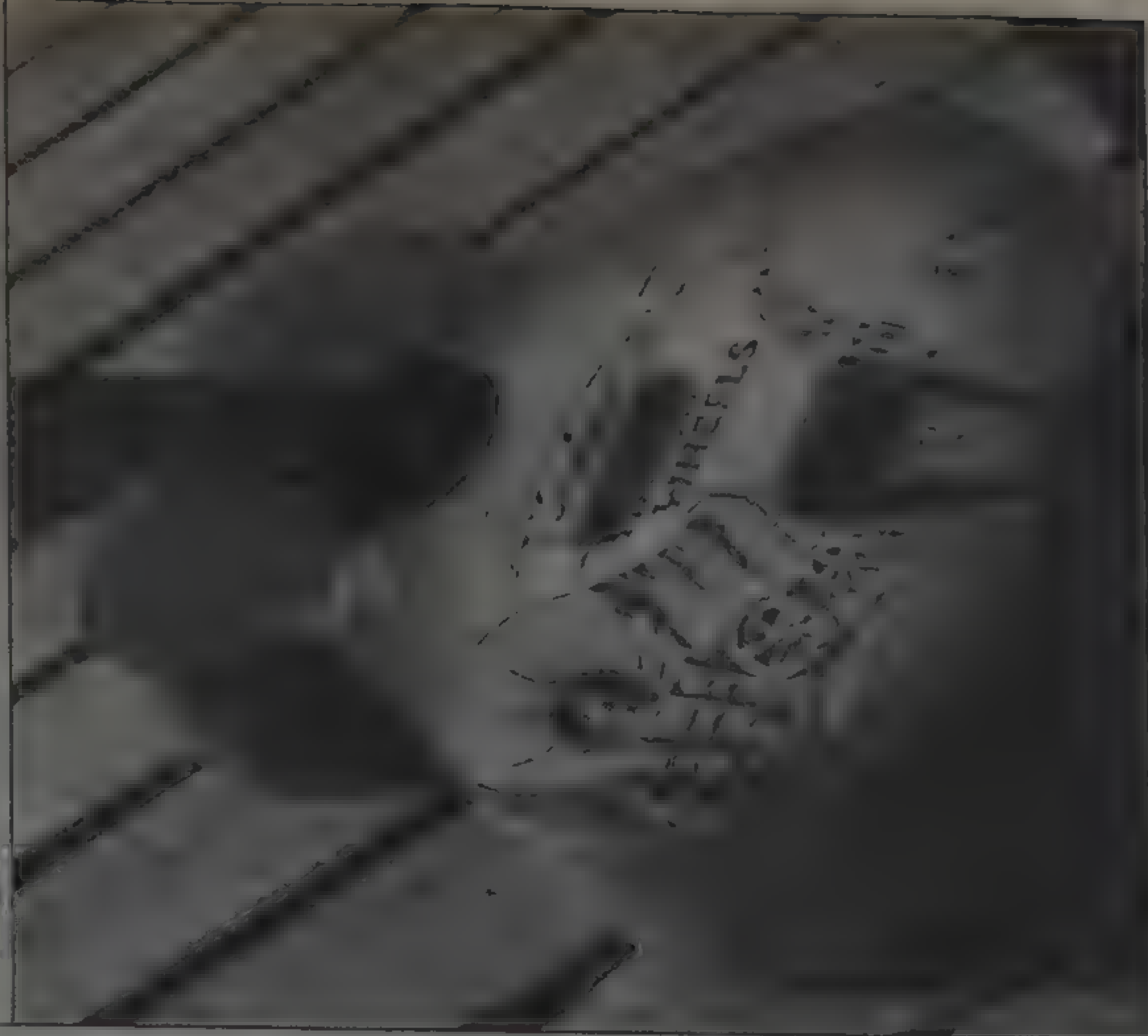
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PREVUE / SAT, APR 28 (7 PM) / THE UNCAS / WITH THE CITY STREETS, THE REVTONES, ESHOD / WYZA / BONNIE DOON HALL (9240 - 93 / STREET). \$10 Edmonton cow punks the Uncas are a little shredding at May Week's Labour / Fight Unca says that while the band isn't in official stance going into the show, the band had an interest in getting involved. "All of us had our own experiences with labour movements and right-to-protest movements," he explains, adding that people can argue that things are good in Canada, but after spending a year living in South Africa, he's seen first hand that it's not always true in other countries around the world. The reason it's so important to me is more on a global scale. My interest is in globalization and protecting workers in places where they don't have that protection from their own government." The Uncas are the only band pitching in for May Week, either in June, Eleutheria and Red Hot Daggers are also playing a show on Fri. Apr 27 at Avenue Skolepark. —EDIN MUNRO / eden@vuwweekly.com



FESTIVAL PLACE ...
JAMMERS PUB ...
FREE AUDITORIUM ...
CASTLE PUB ...
THE SHOPS ...
CARS PUB ...
MEASANTHROPY HALL ...
UNITED CHURCH ...
BAR AND GRILL ...
CLASSICAL ...
AMERICAN CATHEDRAL ...
CHAIR CAFE ...
PHOTON PETROLEUM CLUB ...
TRINITY AMERICAN CHURCH ...
START HALL ...
POINTE COMMUNITY ...
STUDENT CEN ...
STUDENT UNIT ...

Ratzliff, 3pm, \$15
WINSPEAR CENTRE Edmonton Youth Orchestra ...
BACKSTAGE TAP AND GRILL Industry Night with Atomic Improv, Jameela and DJ Tim ...
BLACKDOG FREEHOUSE Sunday Afternoons with Phil Got To Give It Up ...
BUDDY'S NIGHTCLUB Rotating drag shows ...
NEW CITY Rub A Dub Unites Again ...
O'BRYNE'S DJ Finnegan ...
URBAN FRAT Urban Ladies Night ...
WUNDERBAR Sundays DJ Gallatea and XS, guests; no cover

MON LIVE MUSIC
HULBERT'S Open Mic Monday's ...
JUBILEE AUDITORIUM Original Idols ...
LE'S PUB House band ...
NEW YORK BAGEL CAFE Marco Clavens ...
PLEASANTVIEW COMMUNITY HALL Acoustic instrumental ...
TAPHOUSE Monday Live ...
DJS
BAR WILD Bar Gone Wild Mondays

BLACKDOG FREEHOUSE Big Rock Tuesdays ...
BUDDY'S Amateur Strp Contest with ...
PREVUE / SAT, APR 28 (9 PM) / KISS KISS, BANG BANG / TEDDY'S, \$8 Gayer than capri pants.

TUE LIVE MUSIC
BLIND PIG Moosehead Jam ...
LEGENDS PUB Open jam ...
DJS

Arrowchaser
ESMERALDA'S Top 40, country, R&B ...
FUNKY BUDDHA (Whyte Ave) Latin and Salsa ...
GINGUR SIX Bashment Tuesdays ...
NEW CITY ...
LOUNGE Tapas Tuesday ...
SPORTSMAN ...
SHAKEDOWN ...
WED LIVE MUSIC

WED LIVE MUSIC
SHAKEDOWN ...
WED LIVE MUSIC

WEDNESDAY
BLUE CHAIR CAFE Dean McTaggart ...
EDDIE SHORTS Open stage ...
FIDDLET'S ROOST Little flower open stage ...
LEVEL 2 LOUNGE Open Mic ...
METRO CLUB AND BILLIARDS The Metro World Beat Band ...
O'BRYNE'S Chris Wynters and guests ...
PLEASANTVIEW COMMUNITY HALL Acoustic bluegrass ...
REVEREND BAR AND GRILL Wednesday Night Live ...

REVEREND BAR AND GRILL ...
THE FOX Wind Up Wednesdays ...
HULBERT'S Wobly Wednesday ...
LEGENDS PUB Hip hop/R&B ...
NEW CITY LOUNGE ...
RED STAR Funk 'n' Soul ...
STANDARD Wednesday Gone Wild ...
STOLLY'S Wild Cherry House ...
WEDNESDAY ...

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ALL OF THE GREAT LIVE MUSIC YOU'VE COME TO EXPECT FROM THE URBAN LOUNGE IN A SWEET NEW LIVE VENUE!

THURSDAY APR 26

INDUE TIME AT THE STROKE OF MADNESS E-TOWN PAX

FRI-SAT APR 27-28

MUSTARD SMILE

WEDNESDAY MAY 02

THE PITILESS STORM / CASSIDY

THURSDAY MAY 03

BLIND MASTER POE / THE BURNIN SANDS

FRI-SAT MAY 04-05

EXIT 303

SUNDAY NIGHT LIVE

THE BEST OF

DOORS OPEN @

ALL CORONA JAGERMEISTER AND HIGHBALLS \$3.75

HOSTED BY

HITS THE STAGE AT

THE BEST OF

LIVE ENTERTAINMENT HITS THE STAGE

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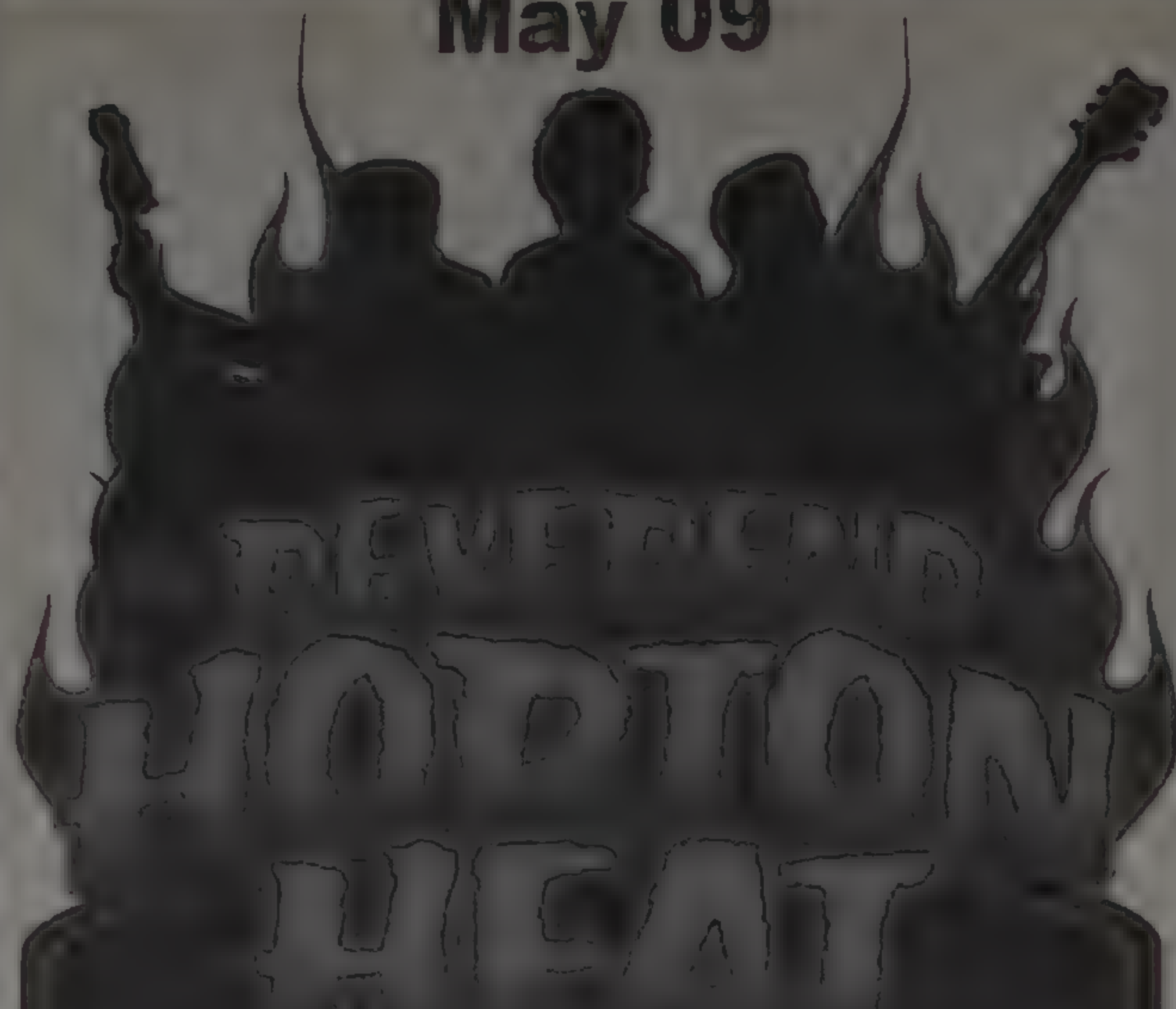
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PREVUE / THU, MAY 3 (7 PM) / THE BOUNCING SOULS / STARLITE ROOM, \$20 (ALL AGES) Every time Bouncing Souls comes out with a new album I say to myself, "What? These guys are still around?" but then I listen to it and realize why they never left. It'd be so easy to slam an album with a presumptuous title like *Gold Record*, but this one is too good. It's still as loud and snarly as it ever was; in fact, it might be better. I hope I'm this cool when I'm old, but I'll probably turn out to be a grouchy embarrassment to my former friends and family like Johnny Rotten has. —BRYAN BIRTLES / bryan@vuwweekly.com

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Beware: if you like Hot Little Rocket, then *Milk Chicken Bomb* will find you

JOEL KELLY / joel@vancouverweekly.com

Don't even think about getting on the wrong side of **Hot Little Rocket** frontman and novelist Andrew Wedderburn, or you might find yourself on the business end of a milk chicken bomb.

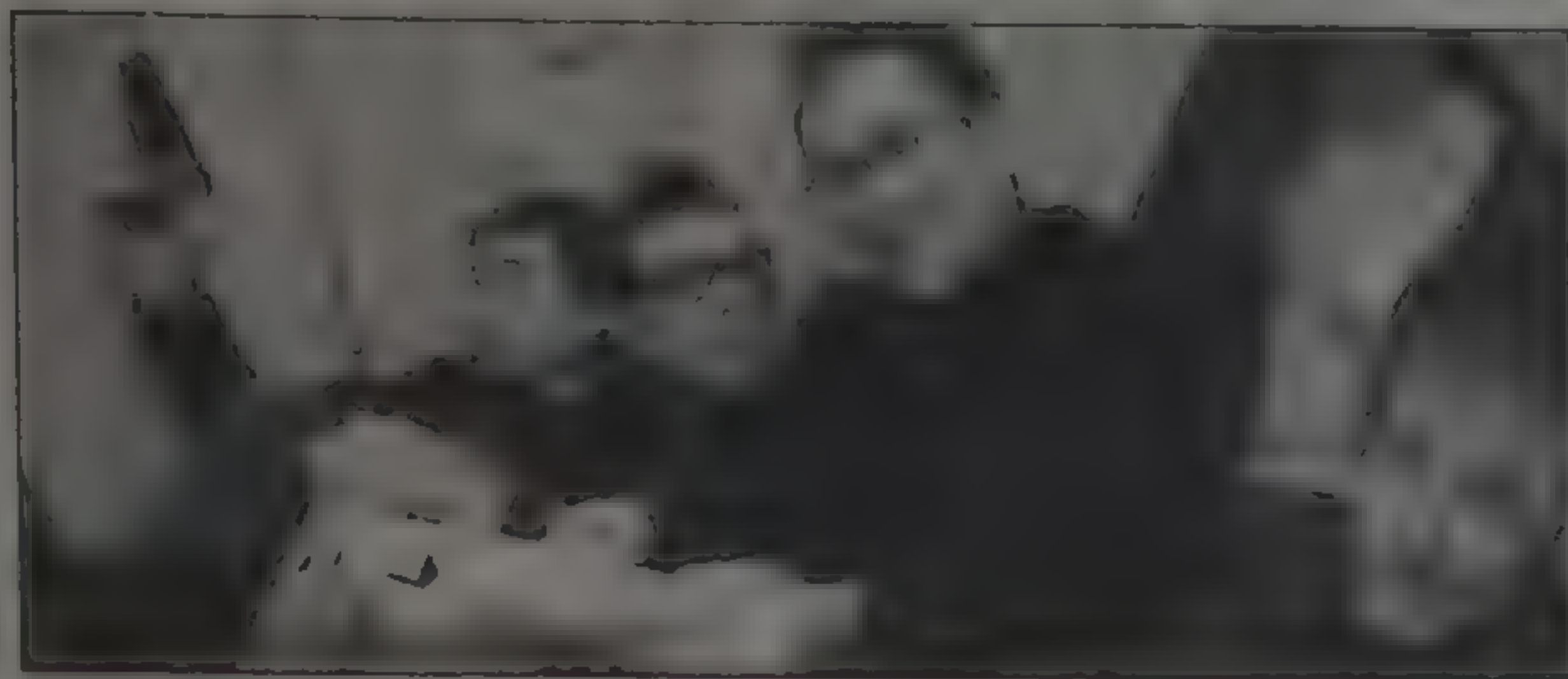
"It's repulsive but fascinating," laughs Wedderburn. "It's awful and it smells bad. Real estate gets condemned over it."

A prank so vile and dastardly Wedderburn won't admit to ever having performed it, it's even difficult convincing him to tell me what it entails: a Molotov cocktail of poultry and dairy, hidden in some poor victim's house until bacteria creates its putrid revenge.

However, it does make an excellent title for Wedderburn's recently released first novel, which he will be reading from before his band takes to the stage at the Velvet Underground.

"I went back and forth between titles for a long time, and there was this phrase, the milk chicken bomb, that kept popping out at me in the book," he says.

The Milk Chicken Bomb revolves around a 10-year-old protagonist growing up in rural Alberta, a setting that Wedderburn is intimately acquainted with. Although he currently resides in Calgary, he grew up just to the south of our southern



PREVIEW

SAT, APR 28 (7 PM)
HOT LITTLE ROCKET
WITH THIS CIVIL TWILIGHT, THE WAYS
VELVET UNDERGROUND, \$10

neighbour in Okotoks.

"You can be where you're from," he says, citing Alberta author Robert Kroetsch as an influence. "That was kind of a big deal for me. He showed me that writing for Alberta was okay."

Wedderburn is proud to be part of a growing rural voice in Canadian literature.

"It's really exciting that we're getting different perspectives and opinions outside urban, central, traditional Canada," he says. "You think about places like the Maritimes, where they've got this huge tradition of writers and voices ... I think it's really important we here on the prairies can relate to that, to have our own voice."

THE NEW AUTHOR IS just as proud to talk about his other creative outlet, Hot Little Rocket, though he admits balancing the dual roles of writer and musician is a blessing and a curse.

"Every time we go out on the road, I bring a notebook," he says. "Of course, I never write a word. It just never turns out that way."

That being said, he appreciates the differences between the creative outlets.

"Music can give you this abstract, out of the blue inspiration—you can get led in certain directions," he says, admitting that writing is much more an individual pursuit. "The experimentation is up to you, and there's just one chance to put it across to people. You don't get a chance to go back and fix it at the next show." ▼

Quartet pulls strings to honour local composer

SARAH CHAN / sarah@vancouverweekly.com

Roger Deegan, founding member of the Edmonton Composers' Concert Society, passed away last August. Deegan was not only a strong advocate of local composers but also a composer himself, and on Sat, Apr 28, the **Strathcona String Quartet** will be performing a program of material dedicated to Deegan.

Consisting of Jennifer Bustin and George Andrix on violins, Moni Matthew on viola and Josephine Lier on cello, the Quartet is featuring pieces by Deegan, Andrix, Tom Golub and Dave Wall. It performs an evening of contemporary chamber works.

The Deegan portion of the program will include pieces titled "Box Car Boogie," "Very Like a Motherless Child," and "Bashaw Boogie." While these may seem like strange titles for a string quartet, Andrix says they actually make perfect sense having originated from Deegan.

"In his youth, Roger fancied himself a boogie woogie piano player," Andrix explains. "They are definitely modern compositions, but the boogie woogie style makes them light and fun."

ANOTHER ONE OF the pieces on the program, Dave Wall's "Wakish,"

lends a more philosophical edge to the program.

"It's a programmatic piece," Bustin muses, "Wall's imagining of what it would be like to die—that second when you're dying, and then coming back to life."

She notes that the format of the string quartet allows for a more dynamic performance—the kind necessary to tap into and express the emotions in a piece like Wall's—that

PREVIEW

SAT, APR 28 (8 PM)
THE STRATHCONA STRING QUARTET
CONVOCATION HALL, UNIVERSITY OF ALBERTA,
\$10-\$15

what a single player could achieve.

"Chamber music is very rewarding," she says. "Soloists coming together gives you a lot more freedom of expression."

Her quartet colleague Andrix shares the sentiment.

"Chamber music in general and the string quartet in particular has resulted in some of the world's finest compositions," he says. "Whether you're one of the world's finest string quartets or whether you're an amateur group, the string quartet just seems to be one of the most satisfying things to play." ▼



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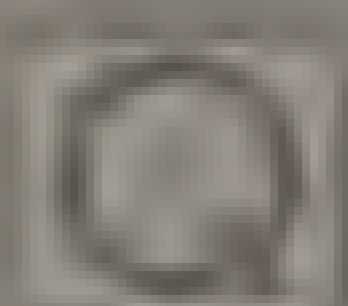
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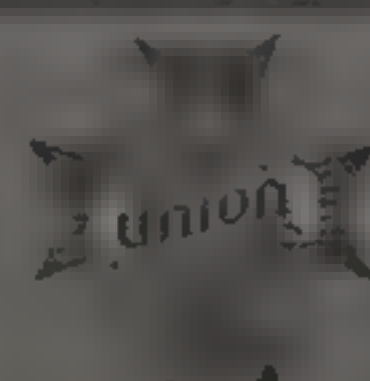
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Sebastien

Plain Dealers dole out debut EP with genre tricks up its sleeve

VIEW/ASK / tara@vuwweekly.com

We have a few slow songs, but we don't tend to play them live very often," says Jordan Slator, guitarist/bassist for the Plain Dealers. "At that point in the night, everyone's up and having fun and who wants to bring it down?"

The Plain Dealers' genesis was about a year and a half ago. After being in a string of cover bands at many weddings and parties, Slator and guitarist/mandolinist Gene Weir managed to round up the talents of vocalist, guitarist Darren Weir, bassist Dave Visser and drummer Matt Beaudry and settled down to form the Plain Dealers.

In a nutshell, the band is made up of indie rock professionals playing outlaw country with a heavy metal drummer.

"That's what it comes down to,"

PREVIEW

FRI, APR 27 (8 PM)

THE PLAIN DEALERS

WITH CORDOBA

VELVET UNDERGROUND, \$10

Slator says, "Brent keeps us from getting too folky or too twangy. He keeps it balanced. Brent in particular was really a hard rock and heavy metal guy—I wasn't sure he'd be into it."

"Anyone can be coerced into country music," he continues, laughing. "Ultimately, you're playing, you're having fun and as long as the music's good it doesn't matter so much what kind you're playing."

SLATOR ADMITS THAT people always ask him what kind of music they play, explaining that he's resigned himself to saying roots rock.

"It's not terribly descriptive," he says. "It's kind of a cross section of outlaw country with more rock influences."



Currently, the band is delighted that its self-titled EP is finally going to see the light of day.

"This took an embarrassing amount of time to record for five songs," Slator notes. "Particularly when everyone's

got day jobs and families. We practice in my basement, so my wife [hears a lot of] noise. My two-and-a-half-year-old is by far our greatest fan ... potentially an untapped market!"

"I think the album captures what

we do fairly well," he concludes. "We recorded it in my basement, did all the tracking down there and then a friend of mine mixed it for us with a fresh set of ears. We're happy with the way it turned out." ▽

He paints these gorgeous pictures, musically, where you think 'I want to hear his voice, I want to hear that guitar, and I want to hear those melodies'
—John Mayer

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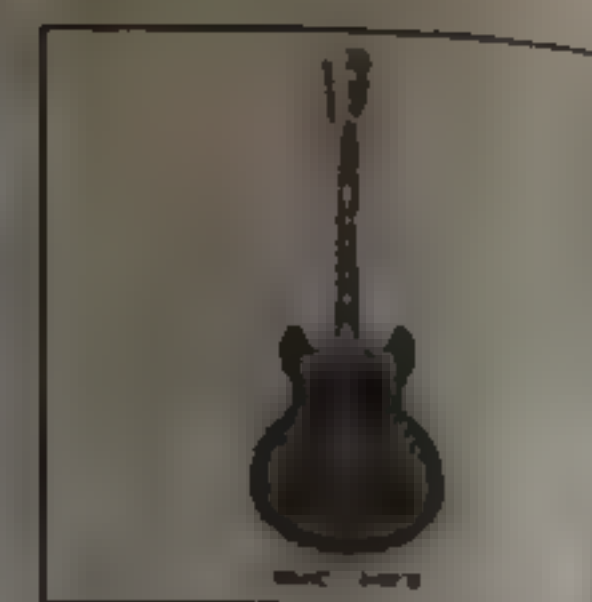
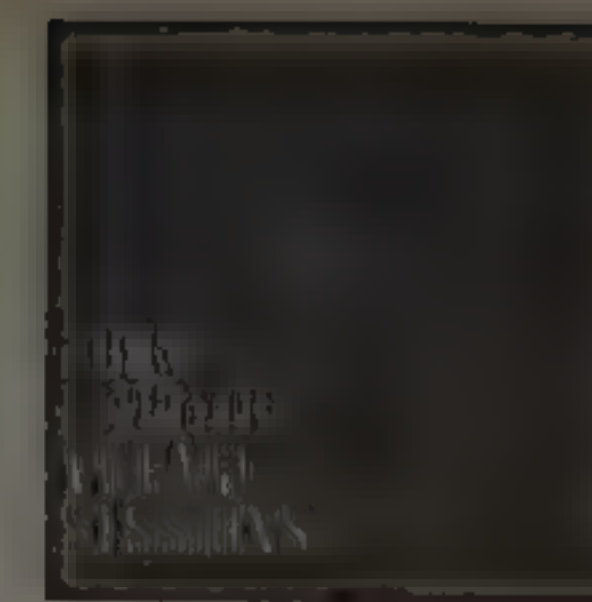
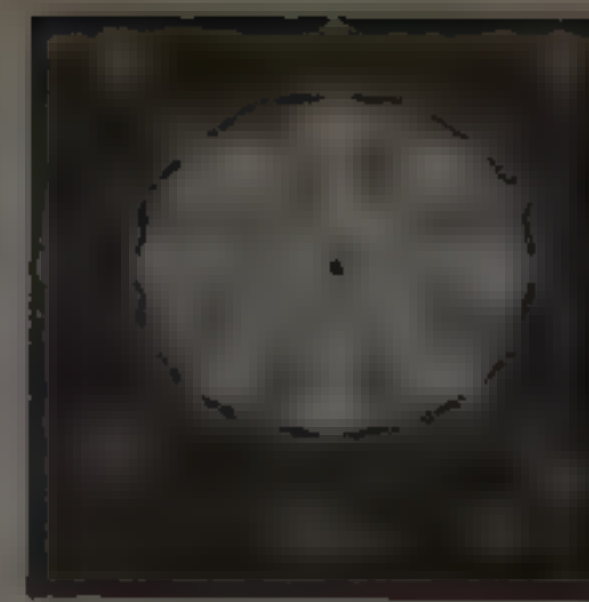
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ALBUM REVIEWS

NEW SOUNDS



BASSNECTAR UNDERGROUND COMMUNICATION

CAROLYN NIKODYM / carolyn@vuweekly.com



THIS ROCKS

If you were unfortunate enough to miss Lorin Bassnectar's show at the Starlite last week, I'm sorry to say you missed out on a sweaty night of driving beats. But there is a remedy, and that is to go out and find yourself a copy of *Underground Communication*, and play it loud. And somewhere you can un-self-consciously shake it. This is not an album to unwind to.

The San-Fran DJ forms and filets sounds into his very own genre that is a little bit hip hop, with a measure of break beats mixed and a heap of dark d'n'b, all blended together with a heavy dose of more bass, bass, bass. The title track, with the political rhymes of Seasunz, starts out melodic enough before Bassnectar turns the affair into an all-out assault on your aural receptors, and the album just builds from there. It's hard to tell from where he gathers some of his sounds, twisted and grind-ed as they are, but his influences seem easier to pin down. It's not hard to find Indian vibes in "Ridiculous Wobble," for instance, nor his heavy metal back-ground seething under the surface of many of the other tracks. Bassnectar is not for the faint of heart.

PACIFIKA ABUNDANCE UNIVERSAL

BRYAN BIRTLES / bryan@vuweekly.com



THIS IS OK

Back in the early '90s there was a Canadian girl group out of Vancouver called the West End Girls. They were

pretty typical early '90s gross, with that top hat, gloves and chains Salt-N-Pepa/Cosby Show look that was going on at the time. Their biggest hit, "Not Like Kissing You," is exactly what you'd expect from an all girl trio in the early '90s, not that that's necessarily a bad thing.

Why am I telling you this? Well, aside from showing off my prowess at Googling, it allows me to talk about what a huge transformation Pacifika lead singer Silvana Kane has gone through. From being a member of the West End Girls to singing for Pacifika, the difference is remarkable.

Though it's not for everyone, of course, it's pretty hard to go wrong with this kind of mellow Latin pop, and this album is a standout. It doesn't have any of the cheese associated with the Latin explosion of a few years ago; it's just chill music you can space out to on a Sunday afternoon. The only thing missing from this album was the sound of a bong percolating. And I've got the perfect solution for that.

JOHN MAYER THE VILLAGE SESSIONS AWAKE

EDEN MUNRO / eden@vuweekly.com



THIS IS OK

Of late, John Mayer is known more for whatever relationship he may have with Jessica Simpson than for his own music—one recent concert review spent more time mentioning the couple's appearances outside the venue than Mayer's performance. That's too bad, because there's more to this guy than just the dreamy eyed pop of his early hit, "Your Body is a Wonderland," as is evidenced on this

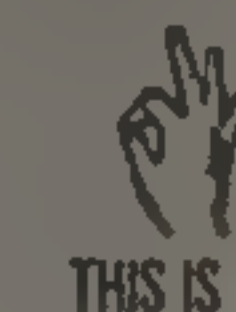
EP of six acoustic tracks. On the first cut, "Waiting on the World to Change," Mayer mixes it up with a band that includes drummer Steve Jordan, formerly of David Letterman's house band and Keith Richards's X-Pensive Winos, the Who's current bassist Pino Palladino and Ben Harper on vocals. From there, he strips things right down to a couple of tasteful acoustic guitars, neither overplaying nor overproducing.

Mayer has often been hit with comparisons to Dave Matthews, but that's something of a stretch. While both singers have the same sort of whis-pery vocals, Mayer's voice is far more nuanced, finding interesting twists that make his music more intriguing than that of the bland Matthews. It helps, too, that Mayer can play a mean guitar, whether it's acoustic or electric.

Unfortunately, this is little more than a stop-gap release while he's out on the road plugging his latest full-length disc. Maybe if he keeps going this way, though, it will add up to an interesting piece of the big picture, demonstrating that Mayer might be more than just tabloid fodder. In the meanwhile, Mayer is bringing his show to Rexall Place on Sat, Apr 28

BLACK REBEL MOTORCYCLE CLUB BABY 81 RCA

EDEN MUNRO / eden@vuweekly.com



THIS IS OK

On *Baby 81*, Black Rebel Motorcycle Club doesn't reinvent the wheel, instead choosing to try out a variety of sounds from throughout its catalogue. Opening track "Took Out a Loan" finds the trio kicking up the sludge with some Sabbath-esque riffs, turning them over and over until they just start to wear out their welcome, at which point the band finishes the tune off with some freak-out guitar shredding. BRMC uses that as a launching point to draw on a variety of influences. Following the opening assault, the album trips its way through '70s glam rock ("Berlin"), piano soul ("Window") and acoustic balladry ("Am I Only"), all the while sounding like the same solid band is at work.

While there are plenty of moments throughout the album where the band gets into a satisfying groove, trouble arises with the repetition; there's nothing wrong with keeping a good groove going, but that approach needs to be tempered with an ability to amp up the energy as you go, and BRMC don't manage to pull it off here. There are some nice bits where they shift things around—the descent from fuzzed-out rock into a cappella or "Cold Wind" is one—but there's not enough of that to go around and make this more than just a competent take on modernized classic rock.

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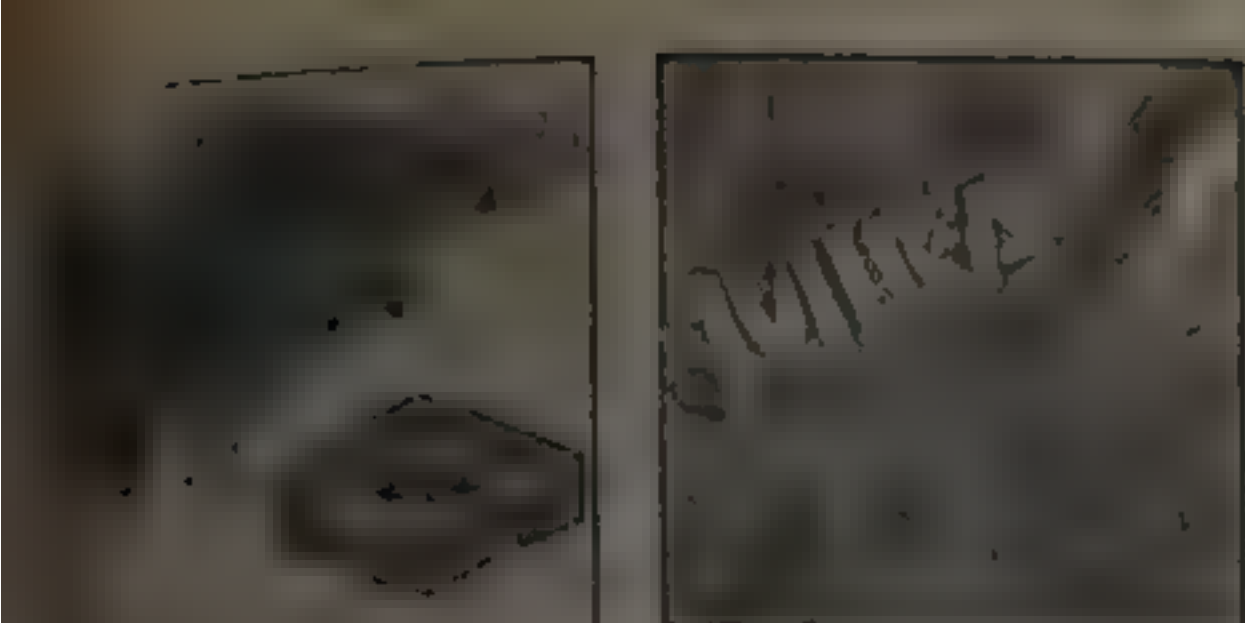
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THE BOOK OF KNOTS TRAIN EATER

AN BIRTLES / bryan@vueweekly.com

I guess it must be the nature of an experimental band to fail at least part of the time. That's the feeling I get when listening to the Book of Knots's newest offering *Train Eater*. At times it can be an intricate soundscape that draws you deep inside, but at other times it seems like noise without purpose.

I feel like writing "noise without purpose" is going to get me judged by the experimental music set, who will say I don't know what I'm talking about, that I don't "get" what this band is trying to say. You're wrong. I get it. The noise represents the crumbling of American industry, the way dreams of American progress are grinding to a halt as we speak, the metaphorical grinding represented by actual grinding on the CD.

The problem is that it missed the mark. Like I said though, at times this band makes you think there is something to be had here and I'd like to hear more of that if I could.

MIKA LOVE IN CARTOON MOTION CASABLANCA

FRANÇOIS ZOLAN / francois@vueweekly.com

For various reasons I'd rather not own up to in print, I occasionally (okay, semi-daily) peruse the vacuous and infantile celeb-baiting blog Perez Hilton.com, where self-proclaimed Queen of All Media Mario Lavandeira posts unflattering photos of A-, B- and C-listers while accusing a good lot of them of being anorexic, drug-addled, secretly gay or any combination of the above. Lavandeira also occasionally champions a young artist who has caught his apparently not-not-discriminating ear, and this is how I first heard about Mika, a Japanese-born, London-raised, classically trained singer who is, I suppose, the "next big thing." Simply put, Perez loves him; I most decidedly do not.

It's not that I have any particular version to campy, faux-operatic, overblown crap like this *per se*—I like Rufus Wainwright as much as the next guy. But there's something about Mika's vocal acrobatics, his almost Abbott brothers-esque delivery, his too-lyrics and jumpy-bouncy-get-up-and-clap-your-hands tunes that just, well, bugs the hell out of me. Instead of Wainwright's self-assured femininity, Mika's pseudo-gay cooing rings of illusion and self-consciousness. I say pseudo-gay because the music of Mika's sexuality, while seemingly, um, obvious, has so far been completely off limits in interviews with the fey chanteuse.

It's hockey night on Warner iTunes

MUSIC | ENTER SANDOR

STEVEN SANDOR
steven@vueweekly.com

A few months back, an awesome little PR item came across my desk. In an attempt to promote its NFL Sunday Ticket package, a local cable company sent me a battery-operated bottle opener that, when pressed, would play Hank Williams Jr. belting out "Are you ready for some footballlllllllll ...!"

Yes, there's nothing quite like a good sports theme song; if someone says "... and the agony of defeat," you immediately hear the dum-dum-dummmm of the *Wide World of Sports* theme. Howard Cosell's voice will live on in history, married to the symphonic rumble that was the original score to *Monday Night Football*.

Sports theme songs are massive pop-culture references, but can they be hit songs? We're about to find out. A couple of weeks ago, Warner Music Canada obtained the digital rights to the greatest sports theme song of all time, Dolores Claman's "The Hockey Theme," the famous opening and closing song to *Hockey Night in Canada*. What does that mean? It means that Warner now licenses arguably the most hummable song in this country's history—and it will get a piece of the pie every time the song is downloaded through iTunes or becomes a ringtone on someone's phone. All users have to do is text "HOCKEY" to 311311 and they can buy the theme for their cell-phones.

I'm really not sure how I feel about the song becoming one of those damned annoying ringtones, but I guess progress is progress.

John Ciccone, President of Copyright Music & Visuals, who represents the publishing and copyright for Dolores Claman, said "I am very excited to have the strength and expertise of Warner Music Canada in the digital marketplace to get this great music to all the people across Canada who've been asking for it."

Already on iTunes, users can download a three-song package that features the peppy opening version of the theme, the big-band rendition that closes *Hockey Night in Canada* and a surf-punk version of the song.

Interestingly enough, the move comes three years after Claman sued the CBC for over-using her song, saying that it didn't have permission to use it on ads or on other sports broadcasts or shows. That move is still before the courts. The suit asks the CBC for \$2.5 million in damages.

But what if Claman won? What if the CBC actually stopped using the song? Wouldn't that take away the number one forum for exposing "The Hockey Theme" to the public?

As it stands right now, I'm not sold on buying the song. Why? Because, as a hockey fan, I'm guaranteed to hear the song every Saturday—and every night during the playoffs. ▼

Steven Sandor is a former editor-in-chief of *Vue Weekly*, now an editor and author living in Toronto.

HAIKU! | QUICK SPINS

WHITEY AND TB PLAYER
quickspins@vueweekly.com

KITTIE FUNERAL FOR YESTERDAY

EMI
If it weren't sexist,
I'd say that these gals had grown
Some big ol' testes

JOE ROGAN SHINY HAPPY JIHAD

COMEDY CENTRAL
For Joe, fear is not
A factor; apparently
Neither is humour

THE NEINS CIRCA SLEEVES AND WIGS

COPPERSPINE
It's not a bad thing
If all your songs sound just like
XTC b-sides

TODD SNIDER PEACE, LOVE AND ANARCHY (RARITIES, B-SIDES & DEMOS VOL 1)

OHIOY
At parties one dude
always hogs the guitar and
Won't SHUT THE FUCK UP!

HEY OCEANO STOP LOOKING LIKE MUSIC

INDEPENDENT
White guy hippie funk
Reeks of patchouli and a
Million trees being hugged

SUPERDRAG CHANGIN' TIRES ON THE ROAD TO RUIN

ARCO
Demos, rarities
From a band I really like
Yet, I'm underwhelmed

THE PONYS TURN THE LIGHTS OUT

MATADOR
A sludgy mix of
Guitars, distorted guitars
Colossal bong hits

TRACEY THORN OUT OF THE WOODS

WIGWAG
Snoozey down tempo
For lazing in a hammock
Or getting buried

UP BUSTLE AND OUT MEXICAN SESSIONS

NINJA TUNE
Trip to Mexico
Without the Hangovers
Herpes or Hep C



Blood, cracked heads and exploding cars are the norm for these punks

BRYAN BIRTLES / bryan@vuwweekly.com

You would think that there are countless occupations that are more dangerous than being in a band, but you'd be wrong.

Oh sure, you can lose fingers on the oil rigs, you can get assassinated if you're a secret agent or something, and the fatal automobile accident rates for wine tasters are through the roof, but it is equally dangerous—according to Roxy Epoxy of Portland's **the Epoxies**—to be in a high energy punk band such as hers.

"I've had my head cracked open on instruments many times and that's because we fly all over the stage," she explains. "The worst time was in Boston. It was the first time my parents saw us play, and I had blood running down my face."

But onstage injuries are not the end of the dangers that come along with being a member of the Epoxies—who are rounded out by FM Static on keyboards, Shock Diode on bass, Viz Spectrum on guitar and Ray Cathode on drums. The band also doesn't have much luck with tour

PREVIEW FRI, APR 27 (8 PM)
THE EPOXIES
WITH LET'S DANCE, GO JEFF
STARLITE ROOM, \$14

vans.

"There's some weird car karma between the five of us," Epoxy says as she recounts a number of instances where everything should have been fine, but then quickly wasn't. "Everything we get into blows up."

Even with the danger involved in getting here, the Epoxies are still looking forward to their upcoming Alberta weekend, which sees them play in Calgary the night after they play here. The band is also looking forward to giving fans a taste of some new songs that will appear on an upcoming EP.

"It was a lot of fun last time; we had such a blast," enthuses Epoxy. "We're practicing the songs from our new EP, and we're really looking forward to introducing some of those songs to new people." ▼



PREVIEW / APR 23 (10 PM) / DRAKE'S THEORY / WITH MAHOGANY FROG / BLACKSPOT CAFÉ (15120A STONY PLAIN ROAD), \$14 Drawing from influences ranging from the Beach Boys to the Mars Volta, new folk-punk quartet Drake's Theory takes an interest in exploring genre-blending sonic experiments and sets out to "blow your mind." A problem for most new bands is finding a location willing to showcase new, original material, and lately in this city we have seen more venues close their doors than open them. However, as luck would have it, a new space is opening its doors this Saturday. Yes that's right, a new music venue ... in Edmonton! The Blackspot Café, located in the city's west end, will be a new play space for established and emerging artists from Edmonton and abroad. This weekend marks the opening of the space to the public for the first in a series of fundraising concerts. —CONOR TAVIS MCNALLY / conor@vuwweekly.com

ZODIAC
FREE WILL ASTROLOGY
NOB BULLSHIT
freewill@vuwweekly.com

ARIES (MAR 21 - APR 19)

"If you hold your dreams too tightly, you'll crush their little ribs," was the message scrawled on the wall of a public restroom I visited today. I immediately recognized that as excellent advice for you. While I'm usually all in favour of cultivating a ferocious devotion towards one's goals and desires, I've noticed lately that your grasp on yours has turned into a manic clench. Please let them breathe better. Give them some slack. Maybe tell yourself a joke about how funny you look applying that death-grip.

TAURUS (APR 20 - MAY 20)

One of the most demanding and exhilarating transitions of 2007 is coming. Here are five tips to help you get maximum enjoyment out of it. (1) Be an early adapter, a quick study and a resilient improviser. (2) Hang out in places where things are just beginning. (3) Intensify your commitment to the lessons that spontaneity can bring. (4) Be a specialist in uprisings and breakthroughs. (5) Give your generous attention to influences that are pure, innocent and buoyant.

GEMINI (MAY 21 - JUN 20)

In the quest for enlightenment, no experience is irrelevant. Meditating for days in a mountaintop sanctuary may work well for some seekers, while others are more likely to uncover hidden truths about the nature of reality as they microwave a burrito in a convenience store or play soccer in the living room with their drunk friends, using a rolled up pair of socks as the ball. Even if your spiritual search usually fits the first description, Gemini, I suspect it will more closely match the second in the coming weeks. The secrets of the Divine Wow are primed to reveal themselves to you in the midst of everyday chaos.

CANCER (JUN 21 - JUL 22)

The US Army has dramatically lowered its recruitment standards. Since 2004, the number of new soldiers who've entered the ranks even though they've committed a crime has risen by over 50 per cent. I urge you to move in the opposite direction, Cancerian. According to my understanding of the astrological omens, your success in the coming months depends on you raising your expectations, demanding more excellence and absolutely insisting on ethical impeccability. If you have a goal that seems to require you to lower your standards, I suggest you abandon that goal.

LEO (JUL 23 - AUG 22)

"Problem-solving is highly overrated," says artist Chuck Close. "Problem-creation is far more interesting." Whether or not you're inclined to agree with that assessment, Leo, I invite you to make it your hypothesis in the coming week. In other words, put yourself in an experimental mood, and act as if problem-creation is where all the action is. How might your life be different if you were not chronically worrying about the dilemma of the hour, but instead were always on the lookout for the next tricky challenge that will awaken sleeping portions of your heart and mind?

VIRGO (AUG 23 - SEP 22)

You're capable of pulling off some unprecedented mixing and matching in the coming weeks, Virgo. You could figure out a way to blend oil and water, metaphorically speaking. And you might find a logical loophole that allows you to reasonably compare apples and oranges. But those examples represent only the most obvious ways your skills at juxtaposition could work. You might also, for example, be a matchmaker for the son of a Saudi Arabian oil magnate and a Jewish goth performance artist, or convince the Dalai Lama to have a summit with Paris Hilton.

LIBRA (SEP 23 - OCT 22)

On Dec 10 of last year, 36 000 couples got married in Delhi, India. The mad rush to the altar was prompted by Vedic astrologers, who decreed that day to be an auspicious time to wed. I don't know enough about

the Vedic system to judge whether its practitioners would also regard the coming weeks as propitious for ritual unions. But my reading of the omens says that from the perspective of Western astrology, it's very favourable for you Libras. If you've been thinking about deepening your commitment to a trustworthy partner, you've got cosmic mojo on your side—not just for romantic mergers, but also for business deals, artistic agreements, mutual oaths and just about any splashy adventures in togetherness.

SCORPIO (OCT 23 - NOV 21)

"Dear Rob: My plan has been to steal the man I love right out from under his wife's nose without feeling raging case of the guilties. Here's what I've discovered thus far: you can only do something like this if you're not friends with his wife, and if you love the guy so much that the beating of your heart drowns out the drone of your conscience. Any advice? Scorpio Under a Spell." Dear Scorpio: It's rarely a good idea to break up a committed intimate relationship by stealing one of its members, but it's an especially unfavourable time to pursue that goal now. May I recommend instead that you sublimate the urge by seducing your inner male? It's an excellent time for you Scorpions to get sexy with the part of your psyche that feels like the opposite gender.

SAGITTARIUS (NOV 22 - DEC 21)

Poet Kay Ryan told the *Christian Science Monitor* that her poems often begin "the way an oyster does, with an aggravation." Her ultimate intention, however, is to liberate her readers. "I like to think of all good poetry as providing more oxygen into the atmosphere; it just makes it easier to breathe." I believe this progression from aggravation to liberation is a strategy you could profitably pursue in the coming days, Sagittarius. If you agree to absorb what's bugging you, you'll ultimately create an expansive new swath of breathing room for yourself and everyone around you.

CAPRICORN (DEC 22 - JAN 19)

In *The Book of Thoth*, Aleister Crowley says that, for Capricorns, the impulse to create can be so strong that it transcends logic, ignores tradition and eschews foresight. It might even be "divinely unscrupulous, sublimely careless of result." Why is this urge so wild? The formula for Capricorn, he writes, is "the complete appreciation of all existing things ... rejoicing in the rugged and barren no less than in the smooth and fertile." While his assessment might be a bit extreme, it does contain far more than a few grains of truth—especially as it applies to you in the coming weeks. Given the current astrological omens, I believe your will to create will be relentless, majestic and primordial.

AQUARIUS (JAN 20 - FEB 18)

According to the macrobiotic approach to diet, the healthiest food for you to eat is that which has been grown near you, or at least in the same latitude. Unless you live in the tropics, for instance, bananas shouldn't be on your menu. Let's make that meme your Metaphor of the Week, Aquarius. According to my interpretation of the omens, all your best bets will be local and homegrown. You should pluck pleasures that are close by, and avoid temptations beckoning from a distance. You should trust clues that arrive from sources you can personally verify and be skeptical of those from friends of friends of friends.

PISCES (FEB 19 - MAR 20)

Summing up his ongoing attempts to understand the truth about reality, *San Francisco Chronicle* columnist Jon Carroll wrote, "I am grasping one hair at the end of the tail of a very large tiger, whose exact nature and intentions are not known to me, nor will they ever be. I can only hope to describe a few things about the hair. And I could be wrong." While this is in general an apt description of the quest most of us are on, I think it's overly modest in light of your current astrological omens. For the foreseeable future, Pisces, I believe you'll have the tiger's entire tail in your clutches, and your ability to extrapolate from it to surmise the nature of the whole tiger will be extraordinary. ▼

LISTINGS FOR YOU

EVENTS WEEKLY

FAX YOUR FREE LISTINGS TO 426.2288
OR E-MAIL: GLENYS AT LISTINGS@VUEWEEKLY.COM
DEADLINE IS FRIDAY AT 3 PM

CLUBS/LECTURES

ACCESSING JUSTICE PANEL Edmonton Mennonite Centre for Newcomers, 101, 10010-107 Ave (804-9663) • Panelists will speak on the resources and services they provide. Part of the May Week Labour Arts Festival • Thu, May 3 (6:30pm)

AMNESTY INTERNATIONAL Knox Metropolitan Church, 8308-109 St • Combating hate crimes and discrimination hosted by Constable Dave Huggins • Tue, Apr. 24 (7:30pm)

ANARCHIST BOOKFAIR COLLECTIVE PANEL AND DISCUSSION Remedy Cafe, 8631-109 St, upstairs (604-9663) • The Radical History of May Day. Part of the 2007 May Week Labour Arts Festival • Fri, May 4 (6:30pm)

CANADIAN NATIVE FRIENDSHIP CENTRE 11205-101 St (479-1999) • Basketball: Mon (5-7pm) • Healing Circle: Mon (6-8pm) • Boxing: Mon/Thu (7-9pm), Tue (5-7pm) • Volleyball: Tue (6-8pm) • Sewing Circle: Tue (6-8pm) • Backwork Class: Wed (6-8pm) • C.N.F.C. Pow-wow: Wed (6-9pm) • Hip-Hop Class: every Thu (5-7pm) • C.N.F.C. Class: Thu (6-8pm) • Elders and Residency: Fri (all day) • Safe Using and Harm Reduction: last Fri each month (11am-12pm) • Tobacco Reduction: every Fri (11-2pm) • Drop-in Night: Fri (6-8pm)

CHILDREN'S BIKE SAFETY INSTRUCTOR TRAINING COURSE • Edmonton Bicycle Commuters' one-day course to teach anyone how to run a basic children's bike safety course • Sat, Apr. 28 (9am-3:30pm) • Free, pre-register at bcollier@shaw.ca or 433-1270

CITIZENS' FORUM ON THE ALBERTA TAR SANDS Allendale Community Hall, 6330-105 Ave. St (988-3802) • Meeting every 2nd Sun (7-9pm) sponsored by the NDEnvirocaucus • \$2

CLOTHING AND BOOK EXCHANGE StillPoint Healing Centre, 203, 11209 Jasper Ave (452-9388) • Recycle your clothes and books and exchange with others • May 5 (12-4pm) • Free

COMIC BOOK DAY Happy Harbor Comics, 10112-124 St (452-8211) • Comic books will be given away, also featuring local artists, including Bob Proder, who will give a sketches to anyone who brings a donation to the Edmonton Food Bank • Sat, May 5

CONVERSATION CAFE Unity of Edmonton Church, 13212-106 Ave • Meeting presented by Rev. Yvonne Racine • Every Tue (1-3pm)

CRITICAL MASS Starts at City Hall south plaza • Fri, Apr. 27 (5:30pm) • A monthly bike ride celebrating urban cycling • Free

CULTURAL PLANNING SESSIONS (424-2787) • Be a part of Edmonton's arts and culture planning • **Clareview Arena Hall**, 2804-139 Ave, Mon, Apr. 30 (7:30-10pm) • **South Division Police Station**, 104 Youville Drive East, Sat, May 5 (2-4:30pm) • Pre-register by phone or e-mail to: culturalplanning@edmonton.ca

FORESTS ON THE FRONTLINE TELUS World of Science Margaret Zeidler Star Theatre, 11211-142 St (462-9100) • Presentation by Allan Carroll, Q & A session and reception with Carroll to follow • Apr. 28 (2pm)

FUNDRAISING SUCCESS: WHERE TO START Grant MacEwan College City Centre College, 10100-108 Ave (477-8810) • Fundraising for Non-Profits with speaker Tim Haak • Sat, May 12 (8:30am-4pm) • \$30 (incl. breakfast/launch), pre-register by May 3

GREED AND GOLD VS. COMMUNITY NEEDS Stanley Milner Library Theatre, 7 Churchill Sq (448-1505) • Featuring guest speaker Mario Terna, Community Activist from Guatemala • Fri, Apr. 27 (7pm) • Free, donations welcomed

ILLUSIONS SOCIAL CLUB Roost, 10345-104 St (387-3343) • Crossdressers, transsexuals, friends and supporters meet the 2nd Thu each month (8pm); http://groups.yahoo.com/group/edmonton_illusions/

IMAGES ALBERTA CAMERA CLUB Allendale School, 6415-106 St (469-9776) www.imagesab.ca • Meets every 2nd and 4th Thu (8pm) each month featuring presentations, speakers, workshops, outings, monthly and year-end competitions. Photographers of all levels are welcome • \$40 (individual membership)/\$50 (family)/\$20 (full-time student); visitors may attend three times before joining

THE INTERNATIONAL DAY OF MOURNING City Hall, 1 Sir Winston Churchill Square (604-9663) • Part of the 2007 May Week Labour Arts Festival • Sat, Apr. 28 (12pm)

MW PANEL AND PUB NIGHT The Underdog (Black Dog basement), 10425-82 Ave (604-9663) • Panel members discuss experiences in local and international campaigns using industrial organizing, solidarity unionism and alternative organizing methods. Part of the May Week Labour Arts Festival • Wed, May 2 (6:30pm)

JANE AUSTEN SOCIETY Stanley A. Milner Library, Edmonton Plaza • A taste of *Heritage Strawberry*: meeting and presentation by Shannon Campbell • Sat, Apr. 28 (2-4pm) • Free

MAY DAY MARCH Start at Tipton Park, 108 St, 81 Ave • Rally at End of Steel park to follow the march, featuring Guy Smith, Nitre Dame des Bananas, Lux and more. Part of the May Week Labour Arts Festival • Tue, May 1 (5:30pm)

MEDITATION • **Gaden Samten Ling Tibetan Buddhist Meditation Society**, 11403-101 St, www.gadensamtenling.org (479-0014) by Khusok Lobsang Dhamchoe; beginner Tue (7pm); intermediate Wed (7pm); advanced Sun (11am-1pm) • **Brahma Kumaris World Spiritual Organization**, 208-10132-105 St, (425-1050) www.bkwnr.org; Raja Yoga Meditation

ONE WORLD WORSHIP St. Andrew's United Church, 9915-148 St (452-4454) • Alternative worship experience • Sat, May 5 (8pm) (beside Crestwood Arena)

PARENT TALK (481-1267) Boys and Girls Clubs of Edmonton offers support groups and workshops for parents at various city locations

SELF ESTEEM SUPPORT GROUP (496-5330) • For women who are experiencing chaos as a result of a life crisis and who feel isolated • Group meets each week

SOCIAL JUSTICE INSTITUTE CONFERENCE Newman Theological College, 15611 St. Albert Trail, www.albertainroad.ca/social_ministry/sj2007 (467-2833) • Conference featuring keynote speakers Lee Cormie, Paul Hansen, Kathy Vandergift • May 3-5 • \$75/\$10 (Thu, May 3 evening only)/\$35 (day Fri, May 4 or Sat, May 5)

TOASTMASTERS CLUBS • **City Lights Toastmasters** Downtown (426-5882) Set your own pace to become a comfortable and confident public speaker; meetings every Tue (noon) • **Chancellor Toastmasters Club**: Chamber of Commerce, 600, 9990 Jasper Ave (459-5205) Visit us and learn how to deliver effective presentations, conduct business meetings, and develop as a communicator and a leader, every Thu (8pm) • **Worriors**: Beverly United Church meeting room, 11919-40 St (476-6963) Improve speaking skills, leadership skills, time management, organizational,

listening and social skills; every Wed (7-9pm) • **Pursuers**: Best Western Cedar Park Inn, 5110 Gateway Boulevard (457-0808) www.pursuers.org; weekly meetings to improve your communication and leadership skills in a supportive environment every Wed (7-9pm) • **Chancellor Toastmasters**: Kingsway Rm, Millard Health Building, 131 Airport Rd (498-4608/474-1136) Thu meetings (7-8:30 am) feel confident speaking and build leadership skills

TOURETTE SYNDROME Academy of King Edward, 8525-101 St, North door (1-866-924-9764) • Support meetings for TS adults and parents of TS kids • First Wed each month (7pm)

UNDERDEVELOPMENT AND WAR Unitarian Church, 10804-119 St • Presentation by Grant Birks • Sun, May 6 (2:30pm)

WALK FOR DARFUR IKEA parking lot, www.walkfordarfur.ca • 15km welcoming walk from the outskirts of Edmonton into Churchill Square; Meet WFO on the final leg of the 8-day journey at the Oil derricks on Highway 11 • Sun, Apr. 29 (noon) • Stop the Genocide in Darfur: Apr. 29 (5pm)

WASKAHEGAN TRAIL ASSOCIATION • (968-2504) Free guided hike, approx. 10 km at Pipestone; Apr. 29 (9am); meet by Bonnie Doon Recycle, 85 St, 85 Ave

WOMEN IN BLACK In front of the Old Strathcona Farmers' Market • Silent vigil every 1st and 3rd Sat ea month, stand in silence for a world without violence (10-11am)

QUEER LISTINGS

AFFIRM SUNNYBROOK-RED DEER Red Deer (403-347-6073) • Affirm welcome LGBTQ people and their friends, family, and allies, meet at Sunnybrook United Church every 2nd Tue ea month (7pm)

AGAPE Faculty of Education, U of A Campus • Sex, sexual, gender differences in education and culture focus group • Contact Dr. Andre Grace (andre.grace@ualberta.ca) for info

BISEXUAL WOMEN'S COFFEE GROUP <http://groups.yahoo.com/group/bwvdmontreal> • Social group for bi-curious and bisexual women • 2nd Thu ea month (7:30pm)

BOOTS AND SADDLES 10242-106 St (423-5014) • Large tavern with pool tables, restaurant, shows. Members only

BUDDYS NITE CLUB 117258 Jasper Ave (488-7736) • Open nightly 9pm-3am, Fri 8pm-3pm • Sun: Rotating drag shows with Mz Bianca and Mz Vanity Fair in The Stardust Lounge and GoDiva and Donatella NEI in The GoDonna Show, DJ WestCoastBabyDaddy • Tue: Free pool and tourney, DJ Arrowchaser • Wed: Hump day with DJ Seccoy Sean • Thu: Wet underwear contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy • Fri: We made 'em famous! DJ Eddy Toonflash, come early to avoid lineup, no cover before 10pm • Sat: Undie night for men only, free pool and tourney, DJ Arrowchaser

DOWN UNDER MENS BATH HOUSE 12224 Jasper Ave (482-7960) • Open 24/7 • www.gayedmonton.com

EDMONTON MUSIC NIGHT • A mature social group, couples and singles welcome • E-mail edmontonmusicnight@hotmail.com

EDMONTON PRIME TIMERS (EPT) Unitarian Church of Edmonton, 10604-119 St • A group of older gay men and their admirers who have common social interests meet every 2nd Sunday of most months at 2:30pm for a social period, a short meeting and a guest speaker, discussion panel or a potluck supper. Special interest groups meet for other social activities throughout the month, email edmontonpr@yahoo.ca, www.primetimerswww.org/edmonton

EDMONTON RAINBOW BUSINESS ASSOCIATION www.edmontonrba.org • Monthly after business mixer: Network and share contacts in the GLBT business community • Second Wed ea month

HIV NETWORK OF EDMONTON SOCIETY 300, 11456 Jasper Ave (488-5742) or contact7@hivedmonton.com • Programs and support services for people affected and infected by HIV/AIDS and related illnesses. Counselling, referrals, support groups, harm reduction, education, advocacy and public awareness campaigns

INSIDE/OUT U of A Campus • Campus-based organization for lesbian, gay, bisexual, trans-identified and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff • 3rd Thu ea month (fall/winter terms): Speakers Series. Contact Kris (kwells@ualberta.ca)

LIVING POSITIVE 404, 10408-124 St, www.edmlivingpositive.ca (1-877-975-9448/488-5768) • Providing confidential peer support to people living with HIV • Every Tue (7-9pm): Support group • Daily drop-in, peer counselling

MADELINE SANAM FOUNDATION Faculté St. Jean, 8406 Marie-Anne Gaboury (51 St) Rm 3-18 (490-7332) • Program for HIV/AIDS prevention, treatment and harm reduction in French, English and other African languages • Every 3rd and 4th Sat (9am-5pm) • Free (member)/\$10 (membership) • Pre-register

MAKING WAVES SWIMMING CLUB www.geocities.com/makingwaves_edm • Recreational and competitive swimming with coaching, beginners encouraged to participate. Socializing after practices • Every Tue and Thu

MEN'S COMING OUT GROUP (488-3234) • Confidential, safe, free peer facilitated group • Starts Mon, Apr. 30 (runs 7 weeks) • Pre-register

PRIDE CENTRE OF EDMONTON 9540-111 Ave (488-3234) • Open: Mon-Thu 1pm-10pm, Fri 3-10pm • Bears Movie Night: Bears Club: last Sun ea month (1-5pm, TV room) • Trans Education/Support Group: Support and education for transsexual, transgendered, intersexed, two-spirited and questioning individuals; 1st, 3rd, last Sun ea month (2-4pm) with Cody • Sunday Night Men's Discussion Group: Mens social and discussion group; every Sun (7pm); Rob Wells at robwells780@hotmail.com • Friends and Family Playgroup: 2nd Sun ea month (2-4pm) with Noelle, friendsandfamilyplaygroup-owner@yahoo.ca • Monday Movie Night: Movie nights with themed movies and discussion afterwards; every Mon • T1Q Alliance: Support meeting for transgender, transsexual, intersex and questioning 2nd Tue ea month; t1qualliance@shaw.ca • Sick and tired of being sick and tired? Cocaine Anonymous meeting: Thu 7-8pm; CA Hotline 425-2715 • HIV Outreach: Drop-in circle every other Thu (7pm) • Youth Understanding Youth: Youth support and social group; every Sat (7-9pm); yuy@shaw.ca; www.members.shaw.ca/yuy • Suit Up and Show Up-Big Book Study: Sat (12-2), suitupshowup@hotmail.com • NDP LGBT Caucus: last Sun ea month with Jay, 488-3234

PRISM BAR AND GRILL 10524-101 St, back entrance (990-0038) • Lesbian and gay bar/restaurant

THE ROOST 10345-104 St (426-3150) • Open Thu, Sun 8pm-3am; Fri Sat 8pm-4am; closed Mon, Tue, Wed • Thu: Thursdays are Gorgeous with Hostess Hootie McBoob, featuring Drag Kings and Queens, burlesque and amateur strip the last Thu ea. Month • Fri: All Request Dance Party every Friday, DJ Jazzy with rotating shows every week • Sat: Always like New Years Eve with DJ Dan (retro) downstairs and DJ Jazzy (new music) upstairs • Sun: Flashback Sundays: Featuring hostesses Miss Bianca and Vanity Fair: rotating guests. Free pool all night long, \$3 cover • *Weekends: \$4 (member)/\$8 (non-member)/\$5 (2 cover)*

SINGLE LESBIANS 40 PLUS • A women's social group, gathers once a month on Sat for conversation over tea and coffee • Information e-mail: singlewomen40plus@hotmail.com

STEAMWORKS 11745 Jasper Ave (451-5554) • Steam baths open daily (24hrs)

WOMONSPACE (780-481-7594) • A non-profit lesbian organi-

zation, organized activities monthly including licenced non-smoking dances, coffee houses, family events, games nights, golf tournaments and more • www.gaycanada.com/womonspace, e-mail: womonspace@gmail.com

WOODY'S 11723 Jasper Ave (488-6567) • Open Daily (noon) • Sat-Tue Karaoke with Tuzzy and Patrick • Sat-Sun Pool Tournaments

SPECIAL EVENTS

AN EVENING FOR WATER Westminster School, 13712-104 Ave (452-4343) • Silent Auction with draw prizes, desserts, musical entertainment, water displays, water taste-testing • Wed, May 9 (8:30-8:30pm) • \$2, proceeds from this evening will go to support water projects designed to help people in developing nations

BOOKZEAT 2 BALA Stanley A. Milner Library in the Centre for Reading and the Arts (496-7051) • Fundraiser, silent auction including art works. Edible books will be created by local chefs and judged by celebrity judges. They will also be available for purchase, as part of the silent auction • Sat, May 5 (7:30-11pm) • \$100, proceeds towards purchasing new materials for the Lou Hole Library

CELEBRATION OF ANTI-CAPITALIST CONSUMPTION Avenue Skatepark, 9030-118 Ave (604-9663) • Part of May Week Labour Arts Festival an anti-corporate art, music and design show, focusing on artworks that use recycled materials; a fashion show using reclaimed and sweatshop-free clothing, with local bands • Fri, Apr. 27 (6:30pm)

EDMONTON POP CULTURE FAIR Aviation Heritage Centre, 11410 Kingsway Ave (960-0272) • Records, toys, comics and more • Sun, Apr. 29 (10am-4:30pm) • \$5/free (child 12 and under)

SPRING CONCERT AND AFTERNOON DANCE ~~Plaza~~ www.edmonton.ca Hall, 10860-57 Ave (988-3802) • Festival City Fiddlers and Gateway Fiddlers, some dance instruction • Sun, Apr. 29 (2:30pm door; 3-6pm show) • \$5

FOOTLIGHTS ON FASHION Walderdale Playhouse, 10322-93 Ave (420-1757) • Featuring fashions and theatre costumes throughout the ages and a silent auction • Sat, Apr. 28 (7pm); Sun, Apr. 29 (1pm) • \$40 at TIX on the Square; proceeds to Walderdale's 50th Anniversary Renovation Fund

MAY WEEK www.mayweek.ab.ca • Apr. 26-May 4

MOTHER JONES AMERICAS MOST DANGEROUS WOMAN Metro Theatre, 7 Sir Winston Churchill Sq (604-9663) • An evening of short labour films, part of the May Week Labour Arts Festival • Mon, Apr. 30 (7pm) • \$10

WOMEN GATHERING EVENT Queen Alexandra Hall, 10425 University Ave (497-2211/431-0738) • A weekend of nurturing, sharing and enjoyment with workshops, activities and entertainment for women of all ages. Entertainment includes music by Terry Morrison, Myrol, Mishi Donovan, Mary Rankin and Penny Malmberg, Marcelle LaBossiere, Holly Lablanc (hip hop), Hala (belly dance), Sydney Lancaster (Celtic), Trisha Sarker (Indian dance), Shima Robinson (spoken word), Dance Percussion Ensemble (hand drumming and vocals) • Apr. 27-29 • Tickets available at Laurel's Flower and Garden, Red Strap Art Market

KARAOKE

BAR-B-BAR 4249-23 Ave (461-2244) • Every Thu and Sat (9pm): James, Mr. Entertainment • Every Sun (7pm): James, Mr. Entertainment

BILLY BOB'S SPORTS BAR Continental Inn, Stony Plain Rd (484-7751) • Every Wed (8pm-12am); every Thu, Fri, Sat (9:30pm-1:30am) with Right Said Ed

BLIND PIG 32 St, Anne Street, St. Albert • Karaoke with Shelly every Wed-Fri

CAMELOT SPORTS BAR 10231-95 St (425-4298) • Every Sun (8pm-12): with Jeannie and Bruce

CASTLEDOWN'S P UB 16753-100 St • Every Tue (9pm-1am) with Off-Key Entertainment

CHRISTOPHER'S PARTY PUB 37 Millbourne Rd (462-6565) • Every Tue (9pm): with Sonia, Prosound Productions

CROWN AND ANCHOR 15277 Castledowns Rd (472-7896) • Every Thu

ECCO PUB 9605-66 Ave (435-5050) • Every Mon (9pm): with Sonia, Prosound Productions

FRANCO'S PUB 14059 Victoria Trail (478-4636) • Every Thu-Sat (9pm-2am): with Jeannie and Bruce

GAS PUMP 10166-114 St (488-4841) • Every Tue-Wed (9:30pm): Gord's Best Live Singing Show

HAWKEYE'S TOO 10044-102 St (421-9898) • Every Fri (8pm-midnight), with Deb Thulin, Hot Karaoke Productions

KNIGHTS PUB SOUTH 19 Ave, 105 St (461-0587) • Every Fri-Sat (10pm-2am): Gord's Best Live Singing Show

LIONSHEAD PUB Coast Terrace Inn, 4440 Gateway Blvd (431-5815) • Every Sun (8pm). With Evolution Entertainment

MAZADAR 10725-104 Ave (429-4940) • Fridays karaoke (5pm-late); with Chris

MOJO'S Best Western Hotel, Fort Saskatchewan (998-7888) • Every Fri (9:30pm): with Sonia/Prosound Productions

NEWCASTLE PUB 6108-90 Ave (490-1999) • Every Thu Karaoke

O'CONNOR'S IRISH PUB 9013-88 Ave (469-8165) • Name that Tune; every Thu (9pm)

ON THE ROCKS 11740 Jasper Ave (482-4767) • Karaoke Mondays: Every Mon (9pm). Hosted by Mr. Entertainment's Scott Parsons • Salsa and the City Thursdays: Latin music and Salsa lessons, every Thu (9pm)

ORLANDO'S 15163-121 St (457-1649) • Every Wed/Thu/Sun (9:30pm-1:30am) with TLC Entertainment

PEPPERS Westmount Mall, 135 St, 113 Ave (451-8022) • Every Thu (9:30pm-1:30am) with Gord from Stonerock Productions

RATT 2-900 Students' Union Bldg, 8900 114 St, U of A (492-2153) • Hey, What Are These Tunes Called? Name That Tune every Tue with Colin Klueger • Karaoke, baby: every Wed (9pm) with Colin and Darrell

ROSARIOS 11715-108 Ave (447-4727) • Longest running Karaoke bar: 7 days a week

ROSIE'S BAR AND GRILL • Downtown, 10604-101 St (423-3498); Every Mon-Sat (9pm); Sun (7pm): with Ruth • Hightstreet, 10315-124 St (482-1600); daily (9:30pm) • Old Strathcona, 10475-90 Ave (439-7211); every Thu-Sat (9:30pm-1:30am) • 99 St, 63 Ave, every Thu-Sat (9pm-1am): with Off-Key Entertainment

SILVER MARTINI 10668-156 St • Every Sat (9pm-1am) with ProSound

SPORTSWORLD INLINE AND ROLLER SKATING DISCO 13710-104 St (472-6336) • Every Tue, Fri-Sat (7pm-midnight), Sat Sun (1-5pm)

YESTERDAY'S 112-205 Carnegie Dr, St. Albert (459-0295) • Every Thu (9:30pm-2am): with Off-Key Entertainment

ZAKS ON 91ST AVENUE 10525-51 Ave (432-5853/436-5047) • Karaoke Nights: Every Fri (10pm-2am)

Come to Gaymonton?

QUEER

TOTALLY GAY

LUKE FOSTER
totallygay@vuwweekly.com

Dear *OutTraveler Magazine*:

To quote one Miss Reba McEntire, as I quite often do, "Why haven't I heard from you?" Didn't you get that resumé I sent you? A quick little phone call or email just to say that you received it would have nice. But I'm pretty sure you would have noticed it. After all, I attached a headshot and everything. Stuffing that many donuts into your face at one time and holding it for the camera isn't easy, let me tell you.

But regardless of your slip-up, here I am! Ready to write for your esteemed publication. Let me tell you why: I'm gay. I'm a writer. I have a passport and I like to travel. What else do you want? I've shared my wonderfully sardonic and terribly, terribly insightful outlook with the citizens of Edmonton every week for, well, just about a year now in this column. In that time, I've interviewed Peaches. Like, how gay is that? I've also travelled to several places and examined them with a gay perspective. And I've gained quite the fan-base that would be quite disappointed if I were to have to leave them for an exciting whirlwind travel adventure. But if it were to, say, Prague or Tokyo or Phoenix, I'm sure they would understand.

But enough about me. Just like Reba, there's no problem gettin' to me. You can dial direct. I've got call forwarding and call waiting. You can even call collect. I'll be waiting for that call.

I'M WRITING TO YOU in regards to the article published in your Summer 2007 issue (readable at outtraveler.com) where you listed Edmonton as one the top five Canadian destinations for gays, in addition to Winnipeg, Vancouver, Montreal and Toronto. Bravo! Edmonton is a great city and a wonderful place to visit. Fabulous? Well, that's probably pushing it. But Edmonton's a darn swell city to come to, nonetheless.

Time to burst some bubbles, though: as a self-appointed Edmonton ambassador to your readers, I do feel a certain responsibility to point out some of the, well, inaccuracies in your description of my hometown. The "fresh crop of smoke-free gay and lesbian bars and clubs"? There are really only three of them, and only one is on Jasper Avenue. All smoke-free, though. The entire city is, in fact. The "burgeoning gay village" consists of a couple attached buildings that house Buddy's, an underground dance club; Woody's, a pub located upstairs; a couple clothing/fetish-wear stores; a gay adult video store and a bathhouse. The lesbian bar is indeed named Prism, but it's located adjacent to a sketchy part of our downtown. But hey, now that I know they have t-shirts, well, that takes care of the next lesbian birthday barbecue I have to attend. The city's other gay bar, the largest one, is the Roost, located a few blocks off of Jasper, and it has two floors for dancing, a patio for fresh air, and a backdoor for easy exit.

Actually, that's about all I could find fault with. But I hope that illustrates my next point—that Edmonton is not a gay destination. A destination for gays to go

and visit? Yes. But unlike Toronto and Vancouver and Montreal, there is nowhere in Edmonton where you can hold another dude's hand in public and be, well, okay. We have no gay attractions. Our gay bars are nothing compared to those in the other cities you mentioned. Think about going to a small town bar. It's seedy and atmospheric, and it's an experience. Now think about going from a big city gay bar to a small city gay bar, like in Edmonton. It's the same thing—but, admittedly, it's an experience not to be discounted.

We do have a relatively large gay pride celebration in June, but I am hard-pressed to think of any additional specifically gay and lesbian focused events. Non-gay events we do have, that you listed and that any gay or straight tourist would enjoy, are our unique Fringe Theatre Festival and our huge Folk Festival. With all of our non-gay bars and clubs, you'd be hard-pressed not to find a dance-floor or a local or imported band to catch on any given night. We have tons of fantastic restaurants and, for a city of Edmonton's size, a substantially large theatre community with tons of interesting performances always in production.

Edmonton, in my mind, is the biggest small-town in the world. It can be charming and quaint, but the small-town mentality is still evident. Edmonton is conservative. While it's becoming progressively more tolerant, it is still in what is the most conservative province in Canada. Your readers should remember that.

Although now that I do think about it, there was one glaring omission from your otherwise extremely flattering summary of Edmonton. You forgot to tell everyone about Edmonton's proximity to the world's largest Ukrainian sausage! And no, it's not at my house. Although don't be fooled by the last name ... I'm all Ukrainian. No, less than an hour's drive away is Mundare, home of the monstrosity. Like the rest of Edmonton, it is not to be missed!

Sincerely, Luke Foster
PS: How about sending me to Dollywood? Honestly, is there anywhere in the world gayer than a theme park that's themed by Dolly Parton?

SERIOUSLY, THOUGH, If you're reading this and it's Thu, Apr 26, put your pots and sauté pans back in the cupboards and head out to one of the restaurants participating in this year's Dining Out For Life, which raises money for the Living Positive through Positive Living Society of Alberta, an organization that supports those in our city living with HIV/AIDS. Check out diningoutforlife.com for a list of participating eateries and be sure to tell them why you're there. ♥

Spot the typo!

We're not especially good spellers, as some of you are fond of pointing out, so we can pretty much guarantee that there's a typo, grammatical error or some other boo-boo in this issue. The first several people (rather arbitrarily chosen) to send an e-mail to carolyn@vuwweekly.com detailing such a find win their pick from the pile of astoundingly horrible CDs in our offices

It's not the gun, it's the gunner ... and, you know, the width of his gun

ADVICE ALT.SEX.COLUMN

ANDREA NEWERSON
andrea@altsexcolumn.com

DEAR ANDREA
Love your column. That said, at the risk of sounding like a PC crap-spewing psycho, I am going to take an issue with your sentence, "Kind of the way that the single mothers at the playground cannot stop themselves from crawling all over married men who show up there with a baby." I see your point: obviously there are such women, and they are perhaps plentiful enough to make their own category. I'm a single mom, though, and I'd never, ever, ever do such a thing, and I'm sure there are many others like me.

I think I would have appreciated the word "some" prior to "single mothers" in your response. I know it might seem like semantics, but really, my life as a single mom, including the socializing on the

playgrounds with married women, is hard enough without my favourite columnist perpetuating myths of all single moms wanting other women's men just because they oh so easily fall for nurture-exhibiting dads.

LOVE: SAD FAN

DEAR SAD

You don't sound psycho at all! I sounded sloppy. I have to admit that on first reading I just assumed you had to be wrong—no way could I have written that line and failed to modify "single mothers" with "some" or "You know the ones I mean." The "some" was meant to be implied, but apparently I didn't ply it well enough.

I was actually writing not about single mothers but about women who are attracted to nurturing men, which is not at all a bad thing, especially when you consider the sort of men some other women are attracted to.

Just to be clear, the playground thing

really does happen. The men I know who've reported getting hit on while out with their babies were all wearing wedding rings, too, and all were bemused to find that anyone would take them for anything like available in any way.

LOVE: ANDREA

DEAR ANDREA

Regarding your answer to your reader who has trouble maintaining erection while wearing a condom, you made a number of useful suggestions, but omitted what I think is an important one: try a bigger condom.

For years I struggled to get a condom on and maintain an erection, fumbling, stretching, and fretting when I just wanted to be fucking. It wasn't until my late 20s that a girlfriend suggested I try the bigger variety. I was skeptical, as the only other erections I'd seen were massive porno cocks, and I knew at a little over six inches I was nothing special in the length

department. But they don't tell you in sex ed that it's really girth that matters, at least when sizing-up condom candidates.

I've since tried every large/wide condom that they carry, and I highly recommend Lifestyles Large (they happen to fit me perfectly, but it's obviously going to depend on details of size and shape). I wish somebody had told me this a long time ago, as it literally changed my life. Not only can I get the condom on easily and stay hard until the job is done, the increased blood flow means I have way more sensation too. Hope this helps.

LOVE: WIDE LOAD

DEAR WIDE

It's true! They don't tell you it's the width that matters, and I wish they would. I don't know where my brain was when I was listing all the options and forgetting the condom-width issue, since "it's the width that counts" is kind of a pet fact of mine. Length may get more press, and it

does have its uses, but they are somewhat rarified. It's width that does most of the heavy lifting, and it's width that's most likely to be missed if absent.

Sex educators, myself included, love to surprise people by emphasizing just how numb to touch the supposedly supersensitive vagina is once you get past the "vestibule" and, um, front parlour. Even up front, we have more receptors for stretching than for stroking. Then there are all the goodies collectively thought of as the G-spot—paraurethral sponge, Skene's glands, "crurae" of the clitoris, and so on—which often languish in obscurity or just lie there thinking of England until something curved or just plain thick enough to arouse a response out of them arrives. Width roolz! (Length, by contrast, necessarily droolz.) I hope you realize, now that your equipment problem has been solved, that what you've got there is, as they say, not a bug but a feature.

LOVE: ANDREA



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Amber: Outgoing redhead; just 18; brand new to the industry, 34B-26-32; very open minded; call for availability; 441-1330.

Chrissy: Sexy hot Italian w/jet black hair; very busty; 23; ask her about special; call for availability; 441-1330.

Mae-Ling: 20 yr old Asian; great body; loves to pamper; no rush service; a delicate oriental gem; call for availability; 965-4968.

Had Enough? Cocaine Anonymous 425-2715.

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VOLUNTEER

Volunteer teachers needed to teach English as a second language to newcomers to Canada. Orientation and training provided. Meet people from all around the world. Jason: jmarkowsky@cci-lex.ca or 944-0792.

Have you ever thought of volunteering with your pet? Pet therapy is a great way to help those in our community. Call Deanna at 413-4682.

Urban Farming Project-Immigrant Seniors / SAGE are looking for garden spaces in many areas of the City. If you have land that you would consider for this project please contact us. Maureen Elhatton E: melhatton@MySage.ca, T: 423 5510 ext 340.

Become a distress line volunteer. The Support Network, 732-6648. www.thesupportnetwork.com

"Let's Go" helps newcomers w/ ESL while familiarizing them with Edmonton/Canadian culture w/field trips. Volunteers needed for Tue & Thu, July & Aug. 10-convo. groups/ 2-kids crafts/ 2-kitchen/2-youth
Call Judy 424-3545 ext. 249

Secure the Cure 2007 Alberta Diabetes Foundation's Family Fun Run and Walk, Sat, June 9 at Broadmoor Lake Park, Sherwood Park. Register at 447-1451; events@afdr.ab.ca; or visit www.afdr.ab.ca.

Had Enough?
Cocaine Anonymous 425-2715

Leisure Companions: Assist adults with intellectual disabilities to participate in leisure activities in their homes or in the community. Flexible hours. Various Edmonton locations. Lily @ 432-1137.

CANADIAN LIVER FOUNDATION is looking for enthusiastic volunteers for presentations and special events. Call Carmen at 444-1547.

Volunteer Drivers needed for the Seniors Volunteer Driving Centre, 2-3 hrs Mon-Fri. Ph Anna 732-1221.

Volunteer watercolour instructor needed for Strathcona Place Senior Centre. Starting Sept. 2007. Ph. Rita Mittelsteadt at 433-5807.

Love Bingo? Volunteer for the Association of Adult Day Support Programs. Bingo volunteers needed to help raise funds. Ph. 434-4747, ext. 4.

DO YOU HAVE MODERATE ASTHMA? You may be eligible to take part in a study examining the effects of fragrances on asthma. 435-9028 x 230/jevans@toxicon.com

Help to broadcast news for blind and print-restricted Edmontonians. Email: edmonton@voice-printcanada.com, or call 451-8331.

Help alleviate loneliness, depression and provide companionship to seniors by volunteering at the **Strathcona Place Senior Centre's Outreach Program**. Please phone Jo Royal at 433-5807.

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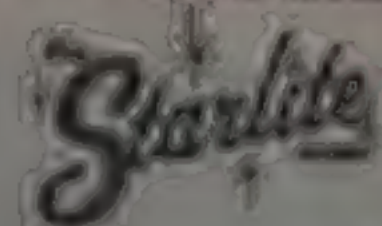
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Human Rights Facilitator Training / www.jhcentre.org. free 8 week training program presented by: The John Humphrey Centre for Peace & Human Rights and the Human Rights City Project. Info: Carrie, 453-2638 / E: carrie@jhcentre.org

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The Enbridge Nextfest Emerging Artist Awards: Alberta artists under 30, who have already completed an initial phase of training in their artistic field, are invited to nominate themselves for the Enbridge Nextfest Emerging Artist Awards. Nominations must be sent to the Roxy Theatre, by May 11

"Poet Wanted" Edmonton seeks its next Poet Laureate. Interested, published Edmonton poets should contact the Edmonton Arts Council at 424-2787 for application info. **Deadline: May 18.**
http://www.edmontonarts.ab.ca/PoetLaureate.pdf

Short Film Needs Crew: Short Drama shooting in Edmonton at the end of April needs crew members contact: mike@bankholdupdesign.com

Call to Enter: **ArtsHub Studio Gallery** features guest artists. Incl: Proposal; 10 slides/photos; CV; Artist statement. For info Ph Tim 423-2966.

MUSICIANS

Looking for saxophone and keyboardist for old rock style music. Contact Kenny rock 'n' roll 453-3663.

Cole Porter, Gerhswin, etc: Male singer needs **professional piano accompanist** to rehearse/perform. 240-0508 or allaboutalfie@yahoo.com

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FTOU is looking for a new drummer (pro level) for album/tour. Vocals a plus. Experience a must. ftgusinger@hotmail.com

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Require mature DRUMMER for part time blues band, vocals an asset. 929-2153 or harrikami@shaw.ca.

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VOLUNTEER

Calling all campers, outdoor enthusiasts, walkers/runners, to participate in the Canadian Cancer Society's **Relay for Life** on **May 25-26**, 7pm-7am. Call (780) 455-7181 or www.cancer.ca/relay for info.

Volunteer at **Edmonton Chants**, Edmonton's francophone music festival, **June 22-24** at Maurice-Lavallee School's park. Contact Lucille Tailleu, 469-4401, email info@edmontonchante.ab.ca.

Be a Big Brother or Big Sister! Be a Mentor! Call Big Brother Big Sister today. 424-8181. Do you remember someone who believed in you when you were a child? Be that person in a child's life today. All it takes is one hour a week.

Volunteers needed for **A Taste of Edmonton Festival** **July 19-21**, free food and other benefits. Call Lisa, 423-2822 ext. 22, e-mail: suzanne@eventsedmonton.ca.

Seeking passionate, committed individuals to help create Edmonton's newest arts/culture festival with queer focus. Ted student.phair@edmonton.ca

Media help wanted for a Nonprofit Boot Camp. Call 39-0521 or kindnessinc@myway.com

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APRIL
26
TO

MAY
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2007

SCHEDULE OF EVENTS

ALL EVENTS ARE FREE UNLESS OTHERWISE LISTED.

THE EDMONTON MAY WEEK LABOUR ARTS FESTIVAL brings together the labour movement, workers, artists and activists to celebrate the achievements of people's struggles for social and economic justice. Through visual arts, music, film, poetry and theatre, May Week provides people with the information, education and inspiration to make positive change in our local and global communities.

WORKERS' ART EXHIBIT

THURSDAY APRIL 26 TO MAY 4 11-7 DAILY
9115 - 110 AVE

OPENING RECEPTION • APRIL 26TH • 7PM

Featuring visual art by working people who are not full time artists.
Opening night reception 7pm, April 26.

CELEBRATION OF ANTI-CAPITALIST CONSUMPTION

FRIDAY APRIL 27 6:30PM 11018-97 ST

Join us for an evening of anti-corporate art, music and design with Self Rule, Eleutheria and Red Hot Dangers.

THE INTERNATIONAL DAY OF MOURNING

SATURDAY APRIL 28 • NOON • CITY HALL #1 SIR WINSTON CHURCHILL SQUARE

The Day of Mourning remembers all the people who have lost their lives or been made worse off by capitalism.

MayWeek!

the labour arts festival

A CELEBRATION OF LABOUR

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SATURDAY APRIL 28 • 3PM • AT SIR WINSTON CHURCHILL SQUARE

Please join us at the unveiling of this tribute to trade unionist Ed Ewasiuke, for his contributions to the community.

GLOBAL VISIONS FILM FESTIVAL

MONDAY APRIL 30 • 7 PM • TIX \$10 AT DOOR
METRO THEATRE, 7 SIR WINSTON CHURCHILL SQUARE

Featuring the Canadian release of two short labour films: a documentary about union organizer and revolutionary "Mother Jones: America's Most Dangerous Woman" and "Lockout '84" which profiles the arduous struggle of workers in Merced, Illinois, against a global conglomerate, the Celanese Corporation.

LABOUR CABARET

SATURDAY APRIL 28 • 7 PM • BONNIE DOON HALL, 9240 - 93 STREET • \$10
TIX AT EARTH'S GENERAL STORE (10032-82 AVE. UPSTAIRS) AND LISTEN RECORDS (10649-124 ST)

Featuring the Uncas, and guests The City Streets, Guy Smith and the Revtones, Eshod Ibn Wyza and Notre Dame des Bananes! And it will all be broadcast LIVE on CJSR 88.5 FM!

MAY DAY MARCH

TUESDAY MAY 1ST

GATHER AT 5:30PM AT TIPTON PARK (100 ST AND 81 AVE)
MARCH TO MACINTYRE (GAZERD) PARK

Every May 1st, workers around the world take to the streets to let the bosses, corporations and governments know that workers will continue to fight for fairness, justice and respect in the workplace as well as celebrate our well-fought gains. Join us!

Rally to follow the march, featuring the performances of Guy Smith, Notre Dame des Bananes, Lex and the People's Poets!

IWW PANEL AND PUB NIGHT

WEDNESDAY MAY 2 • 6:30 PM

THE UNDERDOG (THE BASEMENT OF THE BLACK DOG) 10425-82 AVE

Panel members discuss their experiences in local and international campaigns using alternative organizing methods.

ANARCHIST BOOKFAIR COLLECTIVE PANEL AND DISCUSSION THE RADICAL HISTORY OF MAY DAY

FRIDAY MAY 4 • 6:30 PM

REMEDY CAFE, 8631-109 STREET, UPSTAIRS

From the Haymarket Massacre, to the Worker's Revolt of 1919, to the May Day celebrations and marches of today, anarchists and the radical working class have played a vital role in May Day.

ACCESSING JUSTICE PANEL

THURSDAY MAY 3 • 6:30 PM
EDMONTON MENNONITE CENTRE FOR NEWCOMERS
#101, 10010-107 AVE

Do you know your rights? Panelists from various community organizations speak on the resources and services they provide.

cjsr

CJSR IN SOLIDARITY

Beginning April 10th and running throughout May Week, CJSR 88.5 FM is airing labour-positive programming. A series on youth labour issues, labour conflict coverage and live broadcasts at May Week events are only a few of the highlights. VISIT WWW.CJSR.COM FOR THE FULL SCHEDULE!

